

BOSTON
PUBLIC
LIBRARY

Digitized by the Internet Archive
in 2017 with funding from
Boston Public Library

https://archive.org/details/handicraft1190nati

4029.2 .13

HANDICRAFT

PUBLISHED MONTHLY
BY THE SOCIETY OF
ARTS AND CRAFTS
14 SOMERSET STREET

VOLUME I



4.392.130
v.1

PUBLIC LIBRARY
OF THE
CITY OF BOSTON

BOSTON
THE SOCIETY OF ARTS & CRAFTS
1902-3

Boston Reserve
*NK1135
.H2
vol. 1
Copy 2

SEP 22 1987

Copyright, 1902-1903, by
The Society of Arts and Crafts

Nov 25 1910
2 v (Exch.)
J 0 29 9 3 1 2 n

PUBLICATIONS
OF THE
SOCIETY OF ARTS AND CRAFTS

Printed by
The Heintzemann Press, Boston

CONTENTS

PRINCIPLES OF HANDICRAFT . . . 2

THE PAST YEAR AND ITS LESSONS . . 3
An Address delivered to the Society of Arts and Crafts by Arthur A. Carey, President

ÆSTHETICS AND ETHICS . . . 29
Mary Ware Dennett

STYLE IN THE COMPOSITION OF TYPE . . 48
D. B. Updike. Illustrated

CUPS 57
Sarah W. Whitman

LACE-MAKING IN BOSTON . . . 61
Sylvester Baxter. Illustrated

ART ENAMELS AND ENAMELLING . . 81
Samuel Bridge Dean. Illustrated

THE ARTIST AS CRAFTSMAN . . . 105
Sylvester Baxter. Illustrated

THE PRESENT ASPECT OF AMERICAN ART FROM THE POINT OF VIEW OF AN ILLUSTRATOR . 125
A Paper read before the Society of Arts and Crafts of Boston by Howard Pyle

THE MOVEMENT FOR VILLAGE INDUSTRIES . 145
Sylvester Baxter. Illustrated

BYWAYS AMONG CRAFTSMEN . . . 169
Elizabeth B. Stone

THE QUALITIES OF CARVING . . . 193
H. Langford Warren. Illustrated

The Lace Industry . . . 227

The Arts and Crafts: A Diagnosis . 229
Dr. Denman W. Ross. Illustrated

Handicraft, and Its Extension, at Ipswich 249
Sylvester Baxter. Illustrated

Indian Handicrafts . . . 269
George Wharton James. Illustrated

Editorials, 1, 79, 101, 122, 143, 166, 190, 225, 244

Quotations 28, 56, 80, 104, 144, 168, 248

Reviews . . . 102, 123, 167, 288

Notes . . 27, 191, 228, 247, 268

HANDICRAFT

PUBLISHED MONTHLY BY THE
SOCIETY OF ARTS AND CRAFTS
4 SOMERSET STREET, BOSTON
MASSACHUSETTS VOL. I. NO. I

APRIL 1902

.00 PER YEAR 10 CENTS A COPY

ARTISTIC LAMPS

FINE OLD FRENCH BRASSES
Interesting for decorative or practical purposes.

Old Lace, Embroidery
Brocade and Porcelain

SAMUEL B. DEAN
16 ARLINGTON STREET, BOSTON
(BAR HARBOR DURING SUMMER)

D. B. UPDIKE
THE MERRYMOUNT PRESS
104 CHESTNUT STREET
BOSTON

AN EXHIBIT OF SOME OF THE WORK DONE AT THE MERRYMOUNT PRESS MAY BE SEEN AT THE ROOMS OF THE SOCIETY OF ARTS AND CRAFTS BOSTON

LAURIN HOVEY MARTIN, *23 Irvington Street, Boston, Mass.* METAL WORK & ENAMELING
Designer and Craftsman. *South Kensington Medalist.*

J. VAUGHAN DENNETT, *Hingham, Massachusetts*
FURNITURE DESIGNER & CABINET MAKER

MRS. E. J. WEBER, *Room 9, 48 Boylston St., Boston*
FINE LACES cleaned, repaired, restored and made over. *Pillow and Point Laces* made to order.

WARREN S. KILBURN, *185 Franklin St. Boston*
High-class HALF-TONE & ZINC ENGRAVING
Personal attention given to Book-Plates.

ADRIAN J. IORIO, *26 Bromfield Street, Boston*
DESIGNING for High-Class Book and Commercial Printing.

MISS PILSBURY AND MISS PATTEN announce an *EXHIBITION OF PHOTOGRAPHS* to be held at their *STUDIOS* on *THURSDAY, FRIDAY & SATURDAY, APRIL TWENTY-FOURTH, TWENTY-FIFTH and TWENTY-SIXTH.*
Studios: 248 BOYLSTON STREET, BOSTON
Telephone: Back Bay, 308-2

THE SOCIETY OF ARTS AND CRAFTS invites all readers of HANDICRAFT to visit its permanent exhibition and salesroom, where will be found an attractive collection of work done by members of the Society and approved by its jury.
14 SOMERSET STREET, BOSTON.

HANDICRAFT

VOL. I. APRIL 1902 NO. I

ARTHUR A. CAREY, *Editor*

CHARLES ELIOT NORTON, H. LANGFORD WARREN } *Associate Editors*

CONTENTS FOR APRIL

PRINCIPLES OF HANDICRAFT

THE PAST YEAR AND ITS LESSONS
An Address delivered to the Society of Arts and Crafts, on November 22, 1901, by Arthur A. Carey, President of the Society.

QUOTATION FROM THE STONES OF VENICE.

ILLUSTRATIONS OF SILVER MADE AT THE HANDICRAFT SHOP.

Copyright, 1902, by The Society of Arts and Crafts

Published monthly by The Society of Arts and Crafts, at 14 Somerset Street, Boston, Massachusetts.
Annual Subscription, $1.00. Single Copies, Ten Cents. Foreign Subscriptions, $1.25.
Checks, money orders, etc, should be made payable to The Society of Arts and Crafts.
When a change of address is desired, both the old and new address should be given.
The Editor may be addressed at 50 State Street, Boston. Address all business communications to Frederic Allen Whiting, Secretary, 14 Somerset Street, Boston.

HANDICRAFT is intended as a means of increasing clearness of thought and community of sentiment among the followers of the Arts and Crafts movement, to offer an opportunity for public discussion of the artistic and economic problems involved, and to be a constant and definite reminder of the strong and wholesome principles which must necessarily underlie permanent success in genuine handicraft. Its aim is to uphold standards of work and taste, and to discuss questions from the point of view of practical good sense.

Principles of Handicraft

I. Motives. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. Conditions. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. Artistic Co-operation. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. Social Co-operation. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. Results. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

"It is only possible to answer for the final truth of principles, not for the direct success of plans."

HANDICRAFT

VOL. I. APRIL 1902 NO. I

THE PAST YEAR AND ITS LESSONS

An Address Delivered to
The Society of Arts and Crafts
November 22, 1901

I hope that what I am going to say will not be seriously disapproved of by the Council or Government of the Society, but I ought to tell you that it does not necessarily represent their opinions or policy. It is only an expression of my personal convictions, — especially with regard to our possibilities for the future.

And let me say here that I hope other members will give us the full benefit of their opinions. It is not only by agreement, but by conflict of opinion among its members that the Society will develop a strong and dominant sentiment of its own. A society is not really alive unless its members have living convictions and are ready to express them in word and in work, — unless they care very much for the standards the society exists to uphold, and the objects it exists to carry out. And when a number of earnest people get together and express their opinions, it is not only inevitable but desirable that there should be differences of opinion which (if the conflict is not in any degree personal or prejudiced) must result in making clearer than before the principles on which they do agree, and which they can heartily unite in upholding in their relations to

the outside world. I should be very glad, therefore, if this evening, or some other evening, another member of our Society should tell us all the ways in which I am mistaken in what I say to you to-night. Perhaps I could answer; surely I could learn; and, at any rate, we should gain a more living sense of the reality of our convictions and a more definite and clear perception of what, in a living community, we stand for as a living society.

The objects and aims of the Society were originally set forth and still stand as follows:

"This Society was incorporated for the purpose of promoting artistic work in all branches of handicraft. It hopes to bring designers and workmen into mutually helpful relations, and to encourage workmen to execute designs of their own. It endeavors to stimulate in workmen an appreciation of the value and dignity of good design; to counteract the popular impatience of law and form and the desire for over-ornamentation and specious originality. It will insist upon the necessity of sobriety and restraint, of ordered arrangement, of due regard for the relation between the form of an object and its use, and of harmony and fitness in the decoration put upon it."

These are the objects for which we were incorpoated and these are the reasons for our existence today. Unless we are willing to give careful study, time and effort to the carrying out of these objects, — unless we are willing to make some sacrifices to realize the principles which they embody, we had better put an end to our Society at once, for, unless

we are so willing, it is only a convenience or pastime masquerading under the name of Art, — without dignity and without real use either to ourselves or to our fellowmen.

We began our organized work about four years ago. During the first three years we made, in our inexperience, the mistake of relying too much upon our good intentions, and not organizing the work closely enough to make it practically effective. We have profited, however, by this experience, and, during the last year, under the constant care and management of our Secretary and Treasurer, the work has been better organized and more effective and useful. Now it seems to me the time has come to draw some profitable lessons from our experience of this last year, so that in the year to come we may advance a new step in the realization of our aims, just as, a year ago, we began a step in advance over the work of the previous three years.

About a year ago we had come to the point when we were a little afraid of abstract principles and somewhat hungry for concrete and tangible facts. We had had pleasant social meetings, charming and scholarly addresses, and a widely attended public exhibition of works of varying quality; but, without even excepting our public exhibition, far too little of Art and Craft.

About this time some of us made a very valuable discovery, and that was that we were more or less profoundly ignorant of a very complicated and difficult subject. We felt keenly the necessity for getting closer to the facts, for investigating the

reasons why it was so rare that designers and workmen are working together in mutually helpful relations; why it was so difficult for workmen to execute designs of their own; why it was so difficult to stimulate in workmen an appreciation of the value and dignity of good design. In order "to counteract the popular impatience of Law and Form," it was necessary to find out the reasons for that impatience, as well as for the desire for over-ornamentation and plausible, though false, originality. It is the object of our society to "insist upon the necessity of sobriety and restraint, of ordered arrangement, of due regard for the relation between the form of an object and its use, and of harmony and fitness in the decoration put upon it." How can we make this insistence really useful and effective — how can we make it something more than words, so that it will enter into the life of the community in which we live?

Well, we began our investigation of the facts, and, although we have not gone far in a very difficult pursuit (a subject to which a man might well give a life-time of study and work) we have found some things that are true, and from which we can gather some safe guiding principles for the future.

Roughly speaking the answers to the questions we asked ourselves are to be found in a knowledge of the social conditions underlying the production of artistic work. The reason why designers and workmen are so rarely working together in mutually helpful relations, and why workmen do not execute designs of their own, is because employers of artistic

labor are for the most part business concerns that care more for the profit they can make out of the product than they do for the beauty or use of the product itself. In order to make a large profit the product must be cheap, and, in order to be as cheap as possible, recourse must be had to division of labor. The designer is separated from the workmen because he can make more designs in that way (though the designs must be worse), and the workman is separated from the designers because he can turn out a greater number of objects mechanically after a given pattern than if he used his own invention and had real pleasure in his work. Both the quality of the work, and the capacity of the designer and the workmen as artists, are sacrificed to the profit that comes to the firm.

The reason why it is so difficult to stimulate in workmen an appreciation of the value and dignity of good design is the same. They have, for the most part, if they want to make a living out of their work, no opportunity of knowing anything about good design, and therefore they cannot learn to appreciate it. The reason for the popular impatience of Law and Form is the same. Things that are made to fill the popular demand for art are made without regard to Law and Form because they are made with a sole eye to profit. The demand is a genuine though ignorant one. It is satisfied with the lawless and formless things because it finds it can afford to buy them and because, as yet, it knows no better.

We find that the ordinary laws of commercial busi-

ness, though useful, excellent, and necessary in themselves, mean artistic deterioration when they are applied to the production of art; and that the arts can only be sound and wholesome when they spring from a motive which is primarily creative and not commercial.

This is merely a rough suggestion of some of the principles deduced from our observations, and now I would like to tell you some of the cases which we have observed. There are two young women who, after having spent some years in getting an artistic education, devote themselves to the reproduction of the old gilded leather for which Cordova was famous. An ancient industry which in old days resulted in a beautiful product and supported thousands of craftsmen in skilled, artistic work. After several years of careful, painstaking research and experiment, they finally make a beautiful wall-covering which is, to speak soberly, appropriate to the walls of palaces — public or private. They tell us that, so far, they have been unable to make a living out of the leather; they have acquired, with much study and labor and expense, the faculty of making it, but they do not possess the faculty of selling it.

Again, there is a designer who, in order to support herself by her art, accepts a position in one of our large establishments for the production of artistic metal work. There she makes designs to be carried out in copper, silver and bronze, but is kept carefully apart from those who are working in the metal itself. This making of artistic metal-work,

she finds, is a business, not an art. The object of the firm is to make money as fast as possible, — not to make objects as beautiful as possible. It is cheaper to have the designers design on paper alone, and not let them put their hand to the hammer. To be sure, they would make better designs if they were quite familiar with the use of their material, but that is not the object of the firm. They want salable designs — not good designs — and it is cheaper to keep the designers by themselves and to keep the workmen working in the metal by themselves. Their work is made dreary by this commercial division of labor; the workman has no imaginative pleasure in the hammering of his cup or plate; he is given the paper design to guide him and he must be content with that. The designer gradually deteriorates in her work — until she becomes skilled in making the designs which will bring the firm most profit, and finds herself gradually losing all sense and power of making a piece of work beautiful for its own sake. Neither of them are free artist-workmen; they have become the slaves of a commercialism which, when it touches Art, crushes out all healthy development and life.

Here is another craftsman who, with a very single-minded and clean love of his work, makes some very charming tiles. They are appropriate to all the uses to which tiles are usually put. They are not exorbitantly expensive, they have the beauty of thoughtful handicraft and pleasure in the making. He receives a good deal of verbal en-

couragement from his friends, and from architects and others who are experts in such matters, but, although they find no serious fault with the product, they have no active, spontaneous desire to encourage its sale. He brings his work to Boston to one of the large establishments which are in touch with the buying public. But no one buys his tiles. They stay in the shop. I do not know whether any one saw them, but they stayed for eight or nine months without being sold at all. Finally he brought them to us, and we were very glad to take them on exhibition and for sale, for they were things of true artistic quality. Fortunately we soon found an appreciative buyer, and then one sale succeeded another, so that, since last spring, he has disposed of quite a quantity of his ware, to his own benefit, to the benefit of society, and to the benefit of the purchasers and of the public taste.

The reason these beautiful tiles were shut up in a store for eight or nine months without an effort at sale was, probably (as in the case of the Cordova leather), that the owners of the store were not anxious to sell anything out of which they could not make a profit satisfactory to themselves. They did not care for the good it would bring to have beautiful tiles used by the people, and from a purely business point of view we cannot blame them. The pity is, however, that things of Art should be subjected to the conditions imposed upon them by people whose sole object is to make money. It would be far better if the money-getters devoted

their energies entirely to objects of use (without beauty) and left the artists and craftsmen to deal with the public without their intervention.

The difference between the broker and the craftsman is in the effect of their motives upon their work. The broker may be very skilful in his work with no other motive than a purely selfish desire to make money; the craftsman who would try to make objects of Art from this selfish point of view must necessarily fail, for the requirements for making things cheap enough to make large profits are generally antagonistic to the requirements necessary to make things beautiful.

Here is a question which every craftsman should ask himself at the beginning of his career: Do I care so much for the pleasure of making beautiful, useful things, that I am content never to be rich in money? If he can answer this question in the affirmative, so sincerely that there is no danger of his changing his mind in times of temptation and stress, then he is of the right stuff to be a craftsman. If, on the other hand, he cannot answer it in the affirmative, — if he feels that he really cares more for money and the things that money brings, then let him give up the idea of Art and go frankly into business. He may make an excellent merchant and die rich, — but he can never make, in the true sense, an artist or a craftsman.

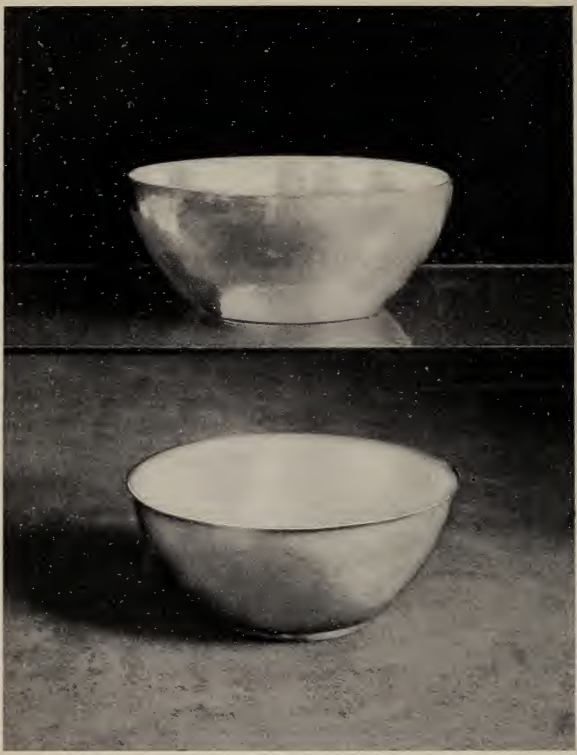
We may define "commercialism" as "the following of any pursuit with the dominant idea of making money." It is useful and honorable when it is open and honest; it is dishonorable and weak

when it strives to achieve its end under the guise of a science or an art. The banker or the merchant is a good banker or merchant in proportion as he makes money in all the honest ways of trade, but the physician or artist who puts the acquisition of money in the front rank of importance, is in a false position. He does not belong among those whose dominant pursuit is the adapting of knowledge and beauty to useful service. He may serve the world in other ways, but, as a physician or an artist, he has mistaken his field of activity, and throws a reproach upon the work he has professed to undertake.

But it is not only misplaced commercialism that the true craftsman feels opposed to him in the pursuit of his work. Some of our friends who were trying to dispose of the product of their skill, and so support themselves legitimately by its pursuit, were informed by a successful craftsman to whom they went for advice that it was scarcely possible to succeed in marketing your ware (no matter what its quality) unless you were willing to pay a handsome percentage on the price to the person who procured you the order. As a direct outgrowth of using the Arts as a means of making money according to the laws of business and trade (but honestly according to those laws), we find the odious derivative of using the Arts as a means of making money dishonestly in defiance of the laws of business. The system of secret and dishonest commissions appears to be widely prevalent, and the Boston Society of Architects has specifically con-



A SET OF TABLEWARE suggested by an old teaspoon made by Moulton of Newburyport, in the seventeenth century. Wrought by Mr. Karl F. Leinonen.



TWO FINGER BOWLS designed by Miss Knight.
The upper bowl executed by Mr. Seth Ek.
The lower, by Miss Knight.



Adapted from OLD TANKARD.
By Mr. Karl F. Leinonen of the Handicraft Shop.



TOOLED SALT CELLAR designed and executed by Miss Mary C. Knight of the Handicraft Shop.

PLAIN SALT CELLAR and SALTSPOON on the right, designed by Miss Knight and executed by Mr. Leinonen.

SALTSPOON on the left designed and executed by Mr. Leinonen.

demned it. An employer of artistic skill in the interest of a client who receives a commission from an artist for employing him rather than another, is obviously and in principle false to the interests of his client, to his work, and to himself. He is false to his client because he looks to the money he is to receive rather than to the quality of the work which his client is to receive and pay for; he is false to his work because he looks to the money he is to receive rather than to the quality of the work which should fit in and harmonize with his own; he is false to himself because he is doing a dishonorable act. On the other hand, an artist or a craftsman who can afford and is willing to pay such commissions is doing his best to make the livelihood of a true, honest artist or craftsman impossible. It is not only dishonest and unfair in itself — it is taking a low advantage of the honesty or poverty of a brother worker.

Here then are two of the stumbling blocks in our modern social conditions which make very difficult, and indeed threaten to make impossible, any strong, lasting revival of the arts of beauty in connection with use.

I. The first is the commercialism of the age, — the dominant desire to make money, — which, by manufacturing inferior imitations of works of art at a cost lower than is possible for an article which is genuine, tends to lower the public taste, to decrease the demand for really good work, and so to wipe out the market for those who are trying to get a fair and reasonable living out of the making

of good things, rather than trying to make as much money as possible by the production of things of inferior quality.

II. The second is the evil of dishonest commissions.

This latter is a thing which is very difficult to reach in any practical way, on account of the secrecy of the transaction in every case, but at least we can, as a Society, declare our unequivocal condemnation of such practices, following, in this, the example of the Boston Society of Architects.

With regard to commercialism as applied to art, I think there are many ways in which something can be done. We can insist upon upholding the principles of true handicraft — and the first of them is that a man must work for the love of his work and of useful service first, and only as a secondary matter for the money that he earns. Of course every good craftsman has a right to a good income; but this is a question of motive. Does he care to make money more than he does to hammer copper and silver, or to carve wood, or to tool leather, and to give other people the benefit of that work? If he loves the work and the service best, then let him make all the money that he can, — the more the better, — for in any case (as far as it depends on his motive) his work will be good, and the more money he makes the more he will be able to use for other good purposes.

But then the question arises, how, without catering to the popular taste, is he to do this? He cannot set up for himself and compete in the market with

the manufacturers of spurious art. He is forced to work for someone else — frequently to accept a position in an establishment where his artistic convictions are almost sure to be ground, or starved out of him. Where he will be set to making mechanically what other people have designed, or where he will be forced to make designs which he will never be allowed to carry out. In other words he will be subjected to the artistically stultifying conditions of commercial division of labor for the benefit of a commercial employer.

Can anything be done about this?

The question is largely a question of fact, and can be answered by pointing to the craftsmen, both in and out of our Society, who have succeeded, in spite of all the difficulties we have mentioned, in doing good work and getting a fair living. The craftsman must first of all try to keep his independence.

If he can not earn a living except in the employ of a purely commercial "art" firm, then let him patiently bide his time, keeping alive in himself, as best he can, a living sense of the best standards, but let him take the first opportunity that presents itself of getting out.

It is pleasant also to be able to record a small new beginning, here in Boston, of what may contain the germ of a wider field of influence for true craftsmanship. It is too early to say whether the experiment will be a success. That depends largely on the support the little enterprise receives from the public in general and the members of this Society

in particular. But the fact remains that a little shop has lately been started for the making of silverware, enamelling, and tooled leather, where the principles of commercialism are reversed.

There is a designer who, besides making designs of silver, hammers silver herself, and is learning the qualities, the character, and the limitations of the material. There is a silversmith who works in connection with the designer, and who is learning all he can absorb of the principles of design in connection with his work. There is a worker in enamel who is a student in pure design, who is learning the art of silver-working, and who is ready to teach enamelling to the others. One of the directors supplies active business management, another supplies the necessary small capital, and a third the general artistic oversight of all the work. Here, you see, is artistic coöperation. Instead of being separated from each other and so made constantly less intelligent and more narrow; instead of becoming more and more mechanical in their work and so getting less and less joy out of it, and being able to put less and less life into it, — these few people have begun with an artistically wholesome, normal set of conditions. Conditions of single-minded devotion to their work and of friendly, reciprocally helpful, broadening, pleasure-giving relations.

The principle of coöperation is to be carried out in the distribution of the profits, and the profits are to be divided among the workers according to the relative value of their work.

We shall not know whether this little shop can live and support itself for some months to come. It only began a little while ago, and you can see some of its silver and enamel work exhibited in a case at the end of the room. But if it does succeed finally and permanently without artificial support, I think we may say that the cause of artistic handiwork in our time is somewhere near being saved.

For, if a silver-shop succeeds on these principles, there is no reason to believe that a glass-shop, under similar management, would not succeed also. And so we can readily foresee the possibility of a number of little shops growing up here in Boston, provided that there are enough people who care for true handicraft to buy the product of the shops, and so make it possible for them to live.

Of course, the true motives and sound social conditions are only the foundation of good art. It goes without saying that the work must be well and intelligently done in order to be good, — with skill which is the result of patient training, with a knowledge of the best standards, and a willingness to receive and act upon intelligent criticism. But there is abundance of technical skill and increasing good taste and knowledge available for these purposes in this community. Our most formidable obstacle, apart from dishonesty, comes from the commercial conditions, with their derivatives of subdivision of labor, and mechanical, joyless, lifeless work.

If we can imagine a number of little shops growing

up on sound principles here in Boston, we can go one step further and, in our imagination, place them together in the country somewhere near by, forming a little community where the principles of true craftsmanship would be lived and practiced as a matter of course, with all the necessary, natural accompaniments of friendly, intelligent relations in all the departments of life.

When I use the word "community," I must disclaim any connection of ideas which would suggest a body of persons associated together for the purpose of mutual admiration and self-centred complacency. There is a danger of this kind in all community life, and such a community as this would have to keep itself open to all the currents of fresh air from the outside world that come in the form of healthy criticism. They would live together in the country because, by so doing, they would get more space, air, light and quiet (without losing companionship in labor) at much more moderate cost than in the city, and so gain added power for their work. It would not be necessary for a member of this community to be eccentric, to wear long hair, or to do any of the things which rob such movements of their dignity, while adding to their notoriety in the eyes of the world. It would only require single-minded sincerity in believing and practicing the principles of true craftsmanship which are founded on the principles of true, unselfish, social conduct.

William Morris said, in one of his lectures, that the making of true Art involved the reconstruction

of society. We are still modest enough not to aim at the reconstruction of society as a whole; but, taking the word in a far more limited sense, we can see that a society might be formed in which, in order to produce the best possible work, the laws of commercialism would, by common consent, be reversed. The present time with its commercialism is a bad time for Art, but there have been other bad times in the history of the world, which the world has lived through in the natural course of its development. Such a community as I have suggested as a possibility for the future (if it had enough vigor and tenacity) might greatly help to uphold the principles upon which true handicraft rests, and so preserve and protect them until such time as the conditions of society at large shall be more hospitably inclined to receive them.

Such a community might, of course, very much increase the usefulness of this Society; for, being situated in the country, the workers in the community would need a reliable agency in the city to keep them in communication with the public, and this need could be filled by our permanent exhibition and salesroom.

Meanwhile, what can we do at the present day, and what are we going to do this winter? Let me first speak of what associate members might do. They could help on the cause by being discriminating in their purchases; by realizing that every object of combined beauty and use which they buy has a history behind it, and is the result of good or evil conditions; by taking the trouble to find out where

on the one hand, good works of art are made from the love of good work (and a desire to contribute to the world's comfort and happiness), and where, on the other, they are made purely as a business, with no regard to any consideration excepting the money profit.

A similar standard of discrimination (in the purchase of goods with no artistic pretensions) is upheld here in Boston by the Consumer's League. Such practical discrimination on the part of purchasers will involve some trouble and sacrifice, but it is not too much to expect from a person really interested in keeping the Arts alive.

Two pieces of work may be almost identical in their outward appearance and superficial quality. The majority of people seeing them upon your drawing-room table would admire the one as much as the other, and yet the one may represent a system which is destroying the life of true handicraft with all its power for happiness both to the worker in particular and to human society in general, and the other may represent just the opposite: an effort springing out of the love of truth and beauty carried out in useful work, an effort tending to develop individual character, to dignify skill in the worker, to raise the standard of public taste, and to add vastly to the sum of human happiness.

Craftsmen must work for a living, and it is right that their income should be in proportion to their service; but, whether they earn only enough to make a bare living, or whether they earn enough to become rich in money, their main objective point

must be the doing of good work and so giving useful service to the world.

I think you will find that most conspicuously strong craftsmen have been good men of business, and the popular idea of antagonism between art and business is due to a confusion of ideas. There is a real antagonism between business for the sake of gain, and Art for the sake of use and beauty, but the antagonism is between the motives, not between the business and the art. Although methods of art and methods of business are very different, they are not necessarily antagonistic, and they certainly both depend upon some of the same principles of human faculty and character. Order, promptness, and accuracy are valuable sources of economy and power both in artistic and commercial work.

Nevertheless it is true that many craftsmen cannot do both things. They cannot make their artistic product, and, at the same time, do the legitimate commercial work which may be necessary to sell it, and make it useful to the public and a source of livelihood to themselves. For such as these this salesroom has been found of use, and we hope will redouble its usefulness in the year to come.

Because the business faculty, when it is perverted by a selfish motive, becomes a tyrant, and threatens to make the life of art impossible, it is none the less valuable when it works disinterestedly as its skilful servant and ally.

I have suggested ways in which our associates, craftsmen, and business management can help on, strongly and practically, the cause for which I am

speaking and for which we were organized as a society.

Lastly, I believe that, by making our exhibitions smaller than heretofore, we may find it possible to improve their quality and make them approach more nearly the standard of what they ought to be. As we begin to appreciate the difficulty and many-sidedness of the problem before us, there is a point at which we ask: "Is it worth while? Are we not trying to empty the ocean with a teacup? If the tendency of our own time is so overwhelmingly commercial, why should we try to resist it by asserting standards of art which to many level-headed men seem quixotic?"

I think we shall find a clear answer to all such questions, when we realize that, in one form or another, the same problem exists in all the walks of life. The cause we are trying to uphold lies deeper than at first appears; it is far broader than Art itself, and underlies all human action whenever effort rises above the mere animal plane.

While we are working and pleading for the purity of artistic standards, we are, at the same time, pleading for the purity of scientific standards, for the purity of the standards of commerce, and of every human activity. Whatever our field of work is, we shall always have more power and give more happiness, if we work from the love of use rather than the love of gain. If we go deep enough into human motives, and if our sympathies are broad enough, we shall find a similar standard and a similar conscience in the mind and heart of every hon-

est man engaged in useful work. That conscience may be asleep, and, as we know, it very often is, but, by stirring it up in ourselves and by honoring and cherishing it in the Arts, we are helping to keep it strong and alert in all the activities of human life.

APRIL MEETING OF THE SOCIETY

The Committee on the Library announces that the last social meeting of the season will take place on Friday evening, April 25, when Mr. Howard Pyle will talk on "The Present Aspect of American Art."

UNDERSTAND this clearly: You can teach a man to draw a straight line, and to cut one; to strike a curved line, and to carve it; and to copy and carve any number of given lines or forms, with admirable speed and perfect precision; and you find his work perfect of its kind; but if you ask him to think about any of those forms, to consider if he cannot find any better in his own head, he stops; his execution becomes hesitating; he thinks, and ten to one he thinks wrong; ten to one he makes a mistake in the first touch he gives to his work as a thinking being. But you have made a man of him for all that. He was only a machine before, an animated tool.

Ruskin: THE STONES OF VENICE

THE SOCIETY OF ARTS & CRAFTS
Incorporated 1897
14 SOMERSET STREET, BOSTON
TELEPHONE: HAYMARKET 679-2

MEMBERS OF THE COUNCIL

Arthur Astor Carey, *President;* H. Langford Warren, Mrs. Henry Whitman, A. W. Longfellow, *Vice-Presidents;* Frederic Allen Whiting, *Treasurer and Secretary;* J. Templeman Coolidge, Jr., Henry Lewis Johnson, H. B. Warren, J. Samuel Hodge, Frederick P. Cabot, Carl H. Heintzemann, Mrs. Hartley Dennett, C. Howard Walker, I. Kirchmayer, John E. Peabody.

COMMITTEES

Membership, A. W. Longfellow, Chairman; Henry Lewis Johnson, Edward R. Warren; the President and Clerk *ex officiis.*

Exhibitions, William H. Graves, Chairman; Mrs. Henry Whitman, A. W. Longfellow, J. Templeman Coolidge, Jr., Henry Lewis Johnson, I. Kirchmayer, Mrs. J. Montgomery Sears, the President and Clerk *ex officiis.*

Library, Holker Abbott, Chairman; Mrs. Henry Whitman, John E. Peabody, the President and Clerk *ex officiis.*

Finance, Frederick P. Cabot, Chairman; Morris Gray, the President and Clerk *ex officiis.*

House, Arthur Astor Carey, Chairman; Hartley Dennett, and the Clerk *ex officio.*

Economics, Hartley Dennett, Chairman; President and Secretary *ex officiis.*

LILY GLASS WORKS

184 BOYLSTON STREET, BOSTON

WINDOWS made in stained and crystal glass, for use in churches or houses, from original designs. All work — both in drawing and color — is done by the artist.

Select Printing Papers

WE are constantly in touch with the best American and Foreign paper makers, securing new and exclusive grades of book and cover papers.

With these papers and our distinctive styles of types, we are able to produce printing of marked individuality.

The Heintzemann Press
655 Atlantic Avenue Boston

The Merrimac Pottery Co.

NEWBURYPORT, MASSACHUSETTS

UNDER the personal direction of Mr. T. S. Nickerson, this company is producing garden pottery in red and white terra-cotta, for formal gardens and for use with shrubs and foliage plants in doorways and corridors, and upon balustrades and terraces. The pottery is similar to that used extensively abroad and in notable American gardens. Send for illustrations and price list.

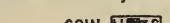
A few shapes in garden pottery, as well as smaller lamps and vases in rich glazes and enamels, may be seen at the rooms of The Society of Arts and Crafts, 14 Somerset Street, Boston.

The *Handicraft* Shop

I SOMERSET STREET, BOSTON

Is making beautiful and appropriate articles in silver, for table and other uses. *Bowls, Mugs, Cups, Trays, Tea and Coffee Services, etc.*, are wrought in sterling silver, 925-1000 fine. *Spoons* and *Forks* and similar articles, requiring greater strength and a harder surface, are hammered out of coin silver, 900-1000 fine. *Bowls, Kettles, Candlesticks*, etc., are also made in brass and copper.

All approved metal work bears the Shop's mark as well as the year and quality marks.



Enamels are sometimes used in connection with the copper and silver work. The Shop is also prepared to execute *Wall hangings, Panels, Coats-of-arms*, etc., *in Cordovan gilded leather*, such as was formerly made by the Misses Ware; also *Furniture Coverings, Screens*, and *Wall hangings in tooled morocco*, a durable and beautiful material for such purposes.

Wall papers are printed to order from blocks designed by Mr. Lockwood de Forest, and selected by the shop.

GRUEBY TILES



GRUEBY FAIENCE COMPANY 2A PARK STREET BOSTON

LEB

The Heintzemann Press, Boston

HANDICRAFT

PUBLISHED MONTHLY BY THE
SOCIETY OF ARTS AND CRAFTS
14 SOMERSET STREET, BOSTON
MASSACHUSETTS VOL. I. NO. II

MAY 1902

$1.00 A YEAR 10 CENTS A COPY

NEWCOMB POTTERY NEW ORLEANS LOUISIANA. Conducted in the interests of handicraft by the ART DEPARTMENT of NEWCOMB COLLEGE

LAURIN HOVEY MARTIN, *23 Irvington Street, Boston, Mass.* METAL WORK & ENAMELING
Designer and Craftsman *South Kensington Medalist*

J. VAUGHAN DENNETT, *Hingham, Massachusetts*
FURNITURE DESIGNER & CABINET MAKER

MRS. E. J. WEBER, *Room 9, 48 Boylston St., Boston*
FINE LACES cleaned, repaired, restored and made over. *Pillow and Point Laces* made to order

WARREN S. KILBURN, *185 Franklin St. Boston*
High-class HALF-TONE & ZINC ENGRAVING
Personal attention given to Book-Plates

MISS PILSBURY AND MISS PATTEN, *PORTRAIT PHOTOGRAPHERS.* Special attention given to photographing children at the studios or in their homes
Studios: 248 BOYLSTON STREET, BOSTON
Telephone: Back Bay, 308-2

THE SOCIETY OF ARTS AND CRAFTS invites all readers of HANDICRAFT to visit its permanent exhibition and salesroom, where will be found an attractive collection of work done by members of the Society and approved by its jury
14 SOMERSET STREET, BOSTON

Readers will confer a favor by mentioning "Handicraft" *when writing to advertisers*

HANDICRAFT

VOL. I. MAY 1902 NO. II

ARTHUR A. CAREY, *Editor*

CHARLES ELIOT NORTON, H. LANGFORD WARREN } *Associate Editors*

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR MAY

ÆSTHETICS AND ETHICS
Mrs. Hartley Dennett

STYLE IN THE COMPOSITION OF TYPE
D. B. Updike, the Merrymount Press, Boston. Illustrated

QUOTATION FROM THE STONES OF VENICE

Copyright, 1902, by The Society of Arts and Crafts

Published monthly by The Society of Arts and Crafts, at 14 Somerset Street, Boston, Massachusetts
Annual Subscription, $1.00. Single Copies, Ten Cents
Foreign Subscriptions, $1.25
Checks, money orders, etc, should be made payable to The Society of Arts and Crafts
When a change of address is desired, both the old and the new address should be given
The Editor may be addressed at 50 State Street, Boston
Address all business communications to Frederic Allen Whiting, Secretary, 14 Somerset Street, Boston

Principles of Handicraft

I. Motives. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. Conditions. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. Artistic Co-operation. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. Social Co-operation. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. Results. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

"It is only possible to answer for the final truth of principles, not for the direct success of plans."

HANDICRAFT

VOL. I MAY 1902 NO. II

ÆSTHETICS AND ETHICS

By Mrs. Hartley Dennett

There are two points of view from which one may be interested in the Arts and Crafts: one is the point of view which considers primarily the æsthetic value of a material thing; the other is the point of view which considers primarily the happiness, the physical, mental, moral, and even the spiritual well-being of the person who makes the material thing. If these two kinds of interest were only evinced in the same people, and in enough of them, the difficulties which beset the Arts and Crafts would melt away. But, unfortunately, we have to face the fact that there is the lover of art on one side of the field, the lover of humanity on the other side, and the large non-committal majority, with a latent love for both art and humanity, in the middle.

To read Ruskin and Morris is to discover how firmly they both believed that it is irrational, and, in the last analysis, impossible, to maintain a vital interest in æsthetics without an equal and even greater interest in ethics, and that to get the æsthetic result we must first have the ethical condition; in other words, that art cannot grow unless its roots are in fertile soil, and its leaves spread in invigorating air. Mr. Carey has spoken, in the last number of this magazine, of the arid soil in which art is, for the

most part, struggling to thrive; but the very fact that there is a stir in the Arts and Crafts movement, and a general industrial and economic unrest, gives us hope that a measure of relief may be sufficiently near to keep our courage at the sticking place.

We hear much about elevating the public taste. We are often urged to believe that if the public taste were only elevated to the point where every one appreciated good art, we should forever after have good art, without further trouble. I wish it were so easily accomplished. If it were, we might hope for its achievement, in our own locality at least, in only two or three generations, under such admirable leadership as that of Mr. Henry Turner Bailey and Mr. Denman W. Ross, for instance, who are beginning with the young people, for they are the ones to form the next generation of purchasers who will have keen perception and a cultivated taste. It is, however, a little disquieting to ask if we may also feel reasonably sure that they will at the same time be producers of beauty as well as purchasers and admirers. Of course it is true that the man who is interested in art in its completion rather than in its process, in its ownership rather than in its creation the connoiseur, the collector, the critic, the teacher, will always have a certain very strong and valuable influence on public opinion and public taste. There will always be the man who has a sure instinct that appreciates not only a beautiful effect, but also fine workmanship, and that vital personal something which defies description, but without which nothing can be a work of art; and this man's verdict will

be passed along and accepted by many people who have faith in him, but who lack his perception. These are the people — and their name is legion — who fall an easy prey to the enterprising manufacturer or merchant, who, with a marvellously quick comprehension, discovers what kinds of things are appreciated by the elect, and presents to the public a clever imitation of these good things, and, to use his own language, at "half the price." The *reductio ad absurdum* of this manufacturer's cleverness could scarcely be better exemplified than by the following advertisement of recent publication from one of the typical large department stores:

"ORIENTAL DRAPERIES.

The deep rich colors of Oriental fabrics give such an air of cosy comfort to the den or lounging room that few would resist the desire for such furnishings, were it not for the high prices that have heretofore prevailed. It is no longer necessary to pay such exorbitant prices. We have a variety of materials of strikingly Oriental coloring at 12½, 17, 25, 40 and 50 cents per yard. These can be made up into Oriental corners at a very moderate total. As an example, we offer

A COSY CORNER,

including a seat with upholstered cushion and valance, a jeweled lamp, four pillows, rich over-draperies of Oriental effect, etc., put up complete, $27.98."

To further beguile the willing public is a drawing of an extremely modern young woman, uncomfortably seated in the midst of this picturesque and inexpensive Orientalism, apparently trying to enjoy

her surroundings. It is safe to say that her success ends with whatever contentment may come from the knowledge that she has achieved an effect, supposedly as good as if the spears and lamps and draperies were all originals, and trophies of her own travel. She is on the way toward having what the household art columns call "art for the people." Of course she only represents one portion of the public. There is another kind, not so easily satisfied, who must have original objects of art or none at all, the kind who know the difference between true and spurious work, who have a genuine appreciation of beauty, and probably also of fitness, who have had opportunities of study and travel, and who have been able to collect beautiful things and use them in their own homes in such a way that they are not out of place, but have come to be assimilated, and form a suitable and useful part of the furnishing or decoration of the house.

This is obviously a step ahead. But suppose every one had reached that stage of development and opportunity; suppose we all had taste enough and means enough to supply ourselves with original specimens of past art or foreign art, and also the wisdom to arrange the objects beautifully and usefully; or even suppose that a most excellent set of rules and regulations could be devised by which people could be guided as to what to buy in the modern markets, and how to build and how to furnish their homes and public buildings, so that it would be impossible for any one who followed the rules, to own a single meretricious article,—still, we

should find ourselves, at best, with a passive, negative, merely harmless art, which could hardly be called art at all, being simply the omission of ugliness; still we should have to ask how future art is to be produced and by whom, and if the fact that we had become a race of connoisseurs and collectors, meant also, that we could or would produce beautiful things ourselves, such as would be worthy, in their turn, to be collected and preserved by our descendants. In other words, will the mere education of public taste suffice to keep art alive and make it grow? We are bound to say no, to admit that it is, after all, but half the battle, even if considered on its external and material side only. To this good taste and appreciation must also be added the ability to make beautiful things, the opportunity to use the ability, and also the opportunity to make thereby a good living.

Beauty is a live thing that cannot be produced by rule. It is the outcome of a free person's pleasure in creation. So, it is certain that two things are necessary for the production of beauty, — responsibility and freedom. And surely it is a most kind Providence that has planned it so that these two great things bring into being character as well as beauty.

The modern man, who should be a craftsman, but who, in most cases, is compelled by force of circumstances to be a mill operative, has no freedom, as is well known. He may have an artist's soul, but he cannot force the machine he tends to make fine instead of shoddy, beautiful instead of ugly

wares, if the mill authorities decree otherwise; he cannot change his method or improve his production day after day, even if he longs to; he must make what his machine is geared to make; he has no responsibility, for it is not his fault if his wares be ugly or cheap, neither is it to his credit if they chance to be beautiful, nor can he gain more money or more glory by making good things instead of bad. His wages are practically stationary, subject only to slight fluctuations, and should he remain at his post all his life long, he will have reached his maximum of speed, and so of his wages, long before he reaches middle life; and, during all that time, his power to acquire any further skill of hand or alertness of mind will have been gradually lessened by the limitations imposed on him, until he gets into that state when one can truthfully say of him — as is done all too often — "He deserves nothing better because he hasn't ability to do anything better." Ability comes only with opportunity.

Then choose, for another example, a man who is more than a machine tender, a man who has skill of hand, who has the craftsman's technique, a man who probably learned his trade at the bench with his father or his master in a small shop across the water; — he must, perforce, sell his labor to an employer, but here, too, we find the machine system prevails. He must make his part of a thing (for now-a-days few men make the whole of any one thing) according to directions, not according to his own discretion. The employer can make the largest profit on the workman's labor only by his

working at maximum speed and by doing the same kind of thing every day in the week, which, of course, means no chance for progress or development. So we come to realize that what is best for his employer is the worst thing for him, and vice versa. He has neither freedom nor responsibility, the two chief requisites for beauty. If he wants these he finds he must be independent, so that he can make things to the very best of his ability, and make them increasingly better every year, and get a larger and larger money return, as his ability and fame grow.

If such a man chances to have capital as well as ability, so that he may live till he has passed the experimental stages of his work, and has reached his market, or has, in some way, forced his market to come to him, he then has a chance of financial and artistic success, but, if he is without capital, he faces a blank wall. For it is true that the selling of manufactured articles often requires greater expenditure of time and money than the making of them, and a man who spends all his time in making things cannot at the same time sell them. To reach a market he must place himself in the hands of an employer or a middleman, and often of half a dozen middlemen, who are sure to reap the lion's share of the profits. I heard a manufacturer say, not long ago, in speaking of some small article of household convenience, that in order to retail at twenty-five cents, it must be manufactured for seven or eight cents. Two thirds of the price was the cost of selling. There is no

evil, of necessity, in this fact, but it indicates a condition that has distinct elements of wrong in it. We have become so accustomed to the fact that the man who exploits the labor of other men, is the one who makes the profit, that it hardly startles us at all. I have never heard this carried so to extreme or stated so baldly, as by an intelligent young lawyer, who recently claimed that it was only the administrative ability of the world that deserved to make money. When asked what about the other people, the producers, he said, "They deserve a living wage, that is, their keep." He said nothing about what the children of the administrative man deserved, when they inherited his fortune, whether they chanced to be administrative or not. His assertion was reinforced by the common argument that this administrative employer, or capitalist, took great risk when he put his money into any project, and so deserved great returns, while the wage-earner took no risk and so deserved slight returns — not remembering that the capitalist ordinarily runs risk of loss, to be sure, but not loss of actual sustenance, for himself and his wife and children, while the wage-earner risks just that, if he is not willing to take the job offered to him and under whatever conditions are imposed.

Under these circumstances, how can we demand of any wage-earner that he create objects of art for our use, bearing in mind, as we have to, that to produce beauty means doing his work slowly enough to change his mind as his work develops, to learn and improve with each new undertaking, to build

up his business — his craft — as a lawyer or a doctor builds up his practice, putting his best free effort into each day's work, always progressing, always gaining ability and experience till society cannot do without him.

Now, is it not fair to assume that the man who makes a beautiful thing has at least as much, if not more, pleasure, in the making of it than some other man has in the beholding or the purchasing ? And surely every one will admit that the people who most thoroughly appreciate beauty are those who have been blessed with education, refinement, and more or less leisure. What else can we conclude than that the man who is to produce beauty must have those things, too, especially since tradition in craftsmanship is largely lost, and the apprenticeship system nearly dead, and their place must be taken by careful study and by conscious choice of good methods of work. Granted, then, that this is what a man needs in order to produce beauty, the next step in this simple argument, in order to make it practical, is to ask, " How can a man get education, refinement, and some leisure?" To begin near the earth, it requires some money, or, at least, some association with those who have had advantages which money buys, chiefly freedom from fear of immediate want, and enough leisure to work with spontaneity and joy. Well, how much money does it take to get this, the kind of life that is represented by the professions, for instance?

It is difficult to give an amount in actual figures that would convey the same meaning and indicate

the same type of life to all minds. But certainly an income of five thousand dollars a year would mean neither poverty nor riches; and it is reasonable to suppose that with such an income a man could not only have himself, but give to his family, a fair opportunity for education, refinement, and some leisure. There are, of course, instances where the year's income might go, perhaps, two or three thousand dollars below this sum, or five thousand above it, and yet not indicate either want or luxury. The test of the proper use of a man's income is his efficiency. I can see no other end to this argument than to admit that we must look forward to the time when craftsmen will have this kind of opportunity. We must become accustomed to the idea of income rather than that of wages for the craftsman. In short, the quickest way to get art is to get justice.

Of course I can hear a buzz of contradictions. Some one says at once: "If the craftsman is going to be paid so much for his work, it means that the rest of us have got to pay for it!" The implication is, "And that would never do!" Perhaps not; but it can hardly be denied that the proper price of a thing is whatever it costs a good man to make it, plus a normal profit, and that if such a price is more than the price of similar things made under present wrong conditions, then we must acknowledge that the price is right and be willing to pay it; and if we live by Morris's great watchword, "Have only in your houses those things which you know to be useful or believe to be beautiful," we shall own

fewer things than we do now, and perhaps the sum total of our expenditures may not be too large to contemplate with equanimity, even if the craftsman does receive an annual income commensurate with the production of beautiful handicraft. And if Morris's principle were carried one stage farther and applied to manufacturing as well as to house furnishing, and we *made* only those things which we knew to be useful or believed to be beautiful; if we really produced things for consumption primarily, rather than for profit primarily, the road to the ideal would look fairly level and free from obstacles. And here another demurring voice says: "This is perhaps desirable, but it is not practical, nor can it ever be." Possibly not. Certainly it will not come to-morrow; it will not come if one person or a handful of people demand it, but it will come in God's good time, if all the people demand it, for what we most deeply long for, that we sooner or later have. And indeed if we have no other wish than a mere selfish desire for beauty, and care not at all for justice or a people happily at work, we shall find, in the end, that we shall be forced to arrange just conditions, simply in order that the supply of art may not be choked at its source. But, if added to the mere pleasure of possessing beauty, we are ready to learn to create it if we can, and to let every one else have an opportunity to learn to create it if he can, then our troubles will begin to slip into the background.

When the time comes that we are fully convinced that things should be made for use chiefly, not for

profit chiefly, it will mean that machinery will then be a true labor-saver, that it will be used to do all the disagreeable, ugly, hateful, loathsome drudgery of the world — all that kind of work which degrades or stupefies.

It is wholesome now and then to turn suddenly about and ask ourselves, when we are thinking of the wonders of mechanical invention which the last few generations have seen, "Just whose labor does machinery save?" The engine driver, the motorman, the printer, the steamship's crew, the hordes of mill-operatives, — all these men work about as many hours in a day as a man well can. Their labor has not been saved, that is, in the sense of being perceptibly lessened. What is the trouble with our machinery? If it is intended to truly save labor why do not our mill-operatives have, as the mechanical devices increase in number and proficiency, an ever-increasing opportunity for those needful things, education, refinement, and leisure? We are, of course, grateful for the slight shortening of factory hours that has come in the last few years, but it is only a drop in the bucket; it has not put the mill-operatives into that class, which at present does the chief appreciating of art.

It is also helpful to remember how many kinds of disagreeable, degrading work there are still remaining to be done by machinery. The mechanical inventor need not be out of work for many a year to come; not till he has devised means for relieving us much more from the burden of work like mining, all mere digging, all difficult transportation, all

DIVERSI COLORES



M·DCC C·XC·I

London Published by the Au- thor at the Chiswick Press.

POEMS & CAROLS



M·DCCC·XC·IV

London· Published
by·Elkin· Mathews
Vigo·Street·w

the back-breaking part of farming, all the unpleasant parts of cooking, all the many kinds of stupefying work connected with our never-ending battle with dirt, in fact all those things which take only physical strength and endurance and give small chance for brain and heart. And, surely, machinery should do a deal of our manufacturing for us. Few would claim that boots and books, sugar and flour, paper and textile fabrics, and scores of other things are not, generally speaking, better made by machinery than by hand — even though some books, some paper, some textiles will always have to be hand-made to be right. Machinery must do these things, as well as all the dirty work of the world, and it must leave men free to do that work, which, though it be very hard, is yet pleasurable, uplifting and creative, work which will make a man's highest joy that which occupies the largest share of his time, his daily labor. It is surprising to discover that the ambition of the average business man is to make as much money as possible and as rapidly as possible, so that he can retire without anxiety and live on the income of his accumulation for the rest of his life. It is the privilege of very few to have their chief pleasure in their work. And yet this is not because we are a lazy people, for we Americans have an almost unparalled energy, and all we need is a chance to use that energy for gaining pleasure as well as profit, by the production of beauty in our daily lives.

While it is needful that machinery be made to do far more for us than it does at present, the man who tends the machine should have shorter and

shorter hours at the machine, and longer and longer hours in which he is free to do productive work that not only provides the public with what it wants, but also makes him a growing, happy man. Tolstoi has divided the work of the world somewhat after this fashion, — work of the back, like the building of railroads, the digging of trenches, the making of hay, — work of the hand, like the tending of machines, sewing, carving or drawing, — work of the head, like that of the writer, the inventor or the book-keeper, — work of the heart, that is, social work, the giving of sympathy, amusement or consolation to others; and he says that so long as work is thus divided, it is our business to see that no one man has so much of any one kind of this work to do, as will make him any less of a man than he would be if he had opportunity to develop in other directions also.

I was saying somewhat this same kind of thing a little while ago, when an earnest young man replied — "Well, it seems to me that if what you suggest were carried out to its full conclusion, it would mean the reconstruction of our entire industrial and social conditions." I was expected to deny it, but I honestly could not, and I am sorry that I cannot, beside hinting at an ideal, mark out an actual programme for its accomplishment. I must leave that for a wiser head than mine. But Prince Kropotkin's marvellous book "Field, Factory and Workshop" gives wonderful suggestions for a start, and I believe that the salvation of the Arts and Crafts will ultimately be the linking of them with agricul-

ture. There are, perhaps, many crafts the practice of which can never, alone, bring to the craftsman a sufficient income for an adequate living, and yet they are noble crafts, and must not die, nor yet be turned over to the machine. The combination of these crafts with agricultural work may yet solve the problem, using, perhaps the winters for the one, and the summers for the other. This will not mean a reversion to past types of civilization, but a new and fitting combination of different kinds of work, such as shall belong to a new time and a new people. The future of intensive agriculture, as Prince Kropotkin describes it, is fairly thrilling, and wonderfully full of hope. The condition of life in our own colonial period after the stress of settling and the strain of war were over, gives remarkable testimony to his conviction that agriculture and craftsmanship are meant to go hand in hand. This, however, is a subject all by itself.

Now if the foregoing sounds too remote from all possibility of accomplishment, it may be helpful to remember once more Ruskin's great word of hope, which will appear faithfully at the beginning of each number of this magazine, — "It is only possible to answer for the final truth of principles, not for the direct success of plans."

STYLE IN THE COMPOSITION OF TYPE

By D. B. Updike, The Merrymount Press, Boston

Among the illustrations common to books on typography there is a plate which is an admirable object lesson to modern printers — that showing the specimen sheet of Erhardt Ratdolt. This sheet exhibits the types that Ratdolt had in his office and with which he made his books. There are ten sizes of Roman type, three sizes of black letter, and one size of Greek, and with these and the use of handsome initials he produced beautiful effects. The books printed from this limited collection of types were beautiful because the types were so in themselves and because the very limitations of his material produced a restraint and harmony which gave the work style. But, to-day, no printing house would dare to confine itself to such a small equipment.

Again, the cases of books exhibited in the King's Library at the British Museum have long seemed to me among the most reliable of courses in typographic education. And the contents of those cases especially which contain the Italian books are educative in the particular of style beyond the others. In fact, to digress a little, no man, I think, can study this splendid collection without recognizing the preëminent excellence of Italian work in the fourteenth and early years of the fifteenth centuries. There is about it a sanity, a lucidity and a severity which excels the work of all other nationalities. One thing about these

books is most apparent: that they are related to the book as we know it to-day, which the black letter books are not. The latter speak of a time which is to the modern man largely an archæological curiosity. For as a writer on the Renaissance has said, "the rest of Europe was free either to repel or else partly or wholly to accept the mighty impulse which came forth from Italy. Where the latter was the case we may as well be spared the complaints over the early decay of mediæval faith and civilization. Had these been strong enough to hold their ground, they would be alive to this day. If those elegiac natures which long to see them return, could pass but one hour in the midst of them, they would gasp to be back in modern air." And this is true not alone of thought but of life, of the arts and of the trades. I am aware that this is not palatable to those admirers of Ruskin who accustom themselves to alluding to "the foul torrent of the Renaissance," but who forget that Mr. Ruskin's books were printed in a kind of type which the Renaissance was the first to give! But this is a digression.

The books which had great style and elegance were not, it appears, necessarily dependent for these qualities, upon archaic treatment; and are related to books as we to-day know them, more intimately than any that preceded them. From this I should state as an axiom that *A book to possess style need not be archaic.* This self-evident truth is expressed only for the benefit of persons who, during the last decade, have worked as if they thought otherwise.

Another quality that makes for style is simplicity; and here again the Italian books have much to teach us. They were strictly simple, depending only on beautiful type, good paper, and a well-proportioned type-page to produce a very elegant effect. To gain this is difficult. Anyone can place a great, red, decorated initial upon a page to dazzle the beholder into a momentary liking for the effect. But to produce an agreeable and pleasing page simply by proportion of margins, type, etc., is a matter which requires study, experience and taste. It appears, therefore, that, as some of the most beautiful books are without decoration, *Style does not depend upon decoration, but rather on proportion and simplicity.*

While to my mind the Italian books of the Renaissance possess the highest qualities of style that the world has seen, I believe it possible to attain much of the same quality in almost any manner which a man chooses to adopt. In this connection one should mention Mr. Morris's work, which possessed great distinction and style. One may agree or disagree with the conclusions he arrived at, as to which books were the most beautiful models in printing, but every printer is in his debt for what he taught by his method of composition, his body of color, and the unity of effect which his beautiful pages produce.* He understood the style in which

* Nothing is perhaps more curious than Mr. Morris's point of view in regard to Italian art. Mr. Mackail says, in his life of him: "With the noble Italian art of the earlier Renaissance he had but little sympathy: for that of the later Renaissance and the academic traditions he had nothing but unmixed detestation.

he worked, its capabilities and its disabilities. He made use even of its disabilities in a way that was decorative.

I have said that distinction of manner is happily not confined to Italian books, nor to the school of Mr. Morris. Nor is it confined to any one set of people. The worker who saw the value of simplicity, proportion and color has existed in all countries at various times. One finds these qualities in old French work — the Estienne's, for example — and in old German work — terrible as certain periods have been in both France and Germany. But if it is the fashion to smile self-complacently at the Continental printing of to-day, it must be remembered that English printing, which is to-day at the head of typographic achievement, has never been so before. In fact, English printing did not furnish any interesting or valuable object lessons in style until within the last sixty years, and in this statement — which I should hesitate, perhaps, to make unsupported — I find myself borne out by Mr. Alfred Pollard, who, in a recent paper, says: "It is quite easy to be struck with the inferiority of English books and their accessories, such as bind-

Some time in these years, his old fellow-pupil, Mr. Bliss, then engaged on researches among the archives of the Vatican, met him in the Bodleian Library at Oxford, and pressed him to come with him to Rome. His reply was too characteristic to be forgotten. 'Do you suppose,' he said, 'that I should see anything in Rome that I can't see in Whitechapel?' Even the earlier and to his mind, the far more interesting and beautiful work of the twelfth and thirteenth centuries in Italy did not appeal to him in the same way as the contemporary art of England or Northern France." Mackail adds: "He much preferred Iceland to Italy."

ings and illustrations, to those produced on the continent. To compare the books printed by Caxton with the best work of his German or Italian contemporaries, to compare the books bound for Henry, Prince of Wales, with those bound for the Kings of France, to try to find even a dozen English books printed before 1640 with woodcuts (not imported from abroad) of any real artistic merit — if anyone is anxious to reinforce his national modesty, here are three very efficacious methods of doing it." . . . "I have never myself seen or heard of a 'Caxton' in which an illuminator has painted a preliminary border or initial letters; even the rubrication, where it exists, is usually a disfigurement; while as for pictures, it has been unkindly said that inquiry whence they were obtained is superfluous, since any boy with a knife could have cut them as well." . . . "And if I am asked at what period English printing has attained that occasional primacy which I have claimed for our exponents of all the bookish arts, I would boldly say that it possesses it at the present day."

Again, "manner" may be used with charm, and by this I mean a local and characteristic variant of a real style, which has come to have a literary meaning and historical association of its own.

Even what is called Colonial printing,* if used with reserve, sometimes possesses style. But it must be remembered that style, not necessarily de-

* What we call Colonial printing is nothing more than seventeenth and eighteenth century English printing (which, in turn, was, like English furniture, chiefly an awkward copy of the

pendent on either archaisms or decoration, but rather on proportion and simplicity, while existing in all manners of printing, probably is more readily to be found in those kinds of work where the archaic features are less marked and the manner less dependent upon decoration. For this reason it would be more accurate to speak of printing in the Colonial manner, rather than in the Colonial *style;* for the archaic features and the decorations suppressed, there is very little left of it. The excellence of any given style seems to consist in its power to exist independently of archaisms or decorations. And from this I should believe it true, that *The better the style the less dependent it is on "earmarks" or archaisms, peculiar decoration, or whimsicality.*

But there must sometimes be decoration, and here of course enters the element of individual taste. Here again the early Italian books teach us that, with a little well-chosen decoration — just enough to give an air of careful luxury — the greatest elegance of effect can be arrived at. In all schools of ornament, again, there is special work which, through its grace and reserve, possesses this same

French taste of the period). It is well adapted for old-fashioned reprints, or for commercial work intended to describe or to sell old-fashioned wares, though it is often used as having in itself a beauty which renders it independent of its fitness. The "Colonist," could he see the enormous baskets of flowers magnified to the dimensions of giant chap-book illustrations, would disown any part in such obstreperous decorations. The average decorations of Colonial books were not of this *genre* at all, but were rather timid in effect. If used with reserve, this manner had, and still has, some charm. But it is much overdone.

happy quality of style and elegance. In two modern books * that I call to mind as I write, there are little ornamental title-pages which have this quality to a very high degree. And these books are but one among many instances where the introduction of a very little good ornament seems to shed over the whole book in which it is employed a light of luxury and grace. The early printers, in many of their beautiful marks, grasped this idea. With a very plain simple title-page there was yet one spot of decoration, graceful in outline, rich in color — as a study of old printers' marks will show. But, badly conceived ornamentation and the abuse of good ornament have become so general that one is tempted sometimes to think that the art of decoration is the art of leaving things out.

Finally, if all work reflects the life of the day in which it is undertaken, to-day's restless and complex life may be reflected in our work, which, in its lack of simplicity and repose, may be but an echo of the time. Possibly, the tasteless exaggeration, and the desire to excel our neighbor in startling effects which we see exemplified in some American printing, may be traced to certain evil qualities in American life. But, on the other hand, the interest in varying styles of work, and the open-minded acceptance of them for our purposes is a good side of the life of to-day, and one, too, which is characteristic of our epoch and country. It

* "Diversi Colores" by Herbert P. Horne, and "Poems and Carols" by Selwyn Image. These designs are in style reminiscent of some of the inlaid work in Santa Croce.

would be idle to expect in the art of printing that concerted harmony which we do not find in architecture, in painting, or in literature. We must recognize this lack of concert whether we like it or not as characteristic of this period. Instead of wishing it otherwise, it is better to accept it, and work accordingly.

To conclude, style in printing does not permanently reside in any one manner of work, but on those principles on which almost all manners of work may be based. We have to be thankful that everything is turning in the direction of greater simplicity, greater reserve, and less decoration. The man who wishes to succeed on simple lines will find, that, deprived of adventitious aids, he is face to face with those fundamental principles, to recognize and to succeed in applying which has been the mark of all the great printers of the past; as it must be of all those of the future.

AND the great cry that rises from all our manufacturing cities, louder than their furnace blast, is all in very deed for this,—that we manufacture everything there except men: we blanche cotton, and strengthen steel, and refine sugar, and shape pottery; but to brighten, to strengthen, to refine or to form a single living spirit, never enters into our estimate of advantages. And all the evil to which that cry is urging our myriads can be met only in one way; not by teaching nor preaching, for to teach them is but to show them their misery, and to preach to them, if we do nothing more than preach, is to mock at it. It can be met only by a right understanding, on the part of all classes, of what kinds of labor are good for men, raising them and making them happy; by a determined sacrifice of such convenience, or beauty, or cheapness, as is to be got only by the degradation of the workman; and by equally determined demand for the products and results of healthy and ennobling labor.

Ruskin: STONES OF VENICE

WEDDING GIFTS

FINE OLD FRENCH BRASSES
Interesting for decorative or practical purposes.

Old Lace, Embroidery
Brocade and Porcelain

SAMUEL B. DEAN
16 ARLINGTON STREET, BOSTON
(BAR HARBOR DURING SUMMER)

SUBSCRIPTION FORM

To the SOCIETY OF ARTS AND CRAFTS
14 Somerset Street, Boston

Enclosed please find One Dollar for one year's subscription to "Handicraft" *to begin with the*_____ *number*

LILY GLASS WORKS

184 BOYLSTON STREET, BOSTON

WINDOWS made in stained and crystal glass, for use in churches or houses, from original designs. All work — both in drawing and color — is done by the artist.

Select Printing Papers

WE are constantly in touch with the best American and Foreign paper makers, securing new and exclusive grades of book and cover papers.

With these papers and our distinctive styles of types, we are able to produce printing of marked individuality.

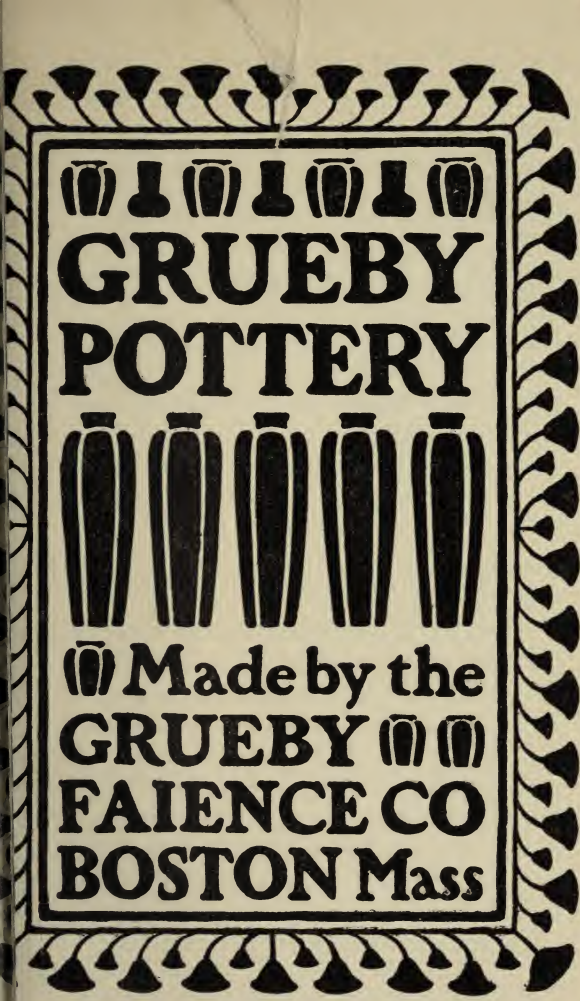
The Heintzemann Press
655 Atlantic Avenue Boston

The Merrimac Pottery Co.

NEWBURYPORT, MASSACHUSETTS

UNDER the personal direction of Mr. T. S. Nickerson, this company is producing garden pottery in red and white terra-cotta, for formal gardens and for use with shrubs and foliage plants in doorways and corridors, and upon balustrades and terraces. The pottery is similar to that used extensively abroad and in notable American gardens. Send for illustrations and price list.

A few shapes in garden pottery, as well as smaller lamps and vases in rich glazes and enamels, may be seen at the rooms of The Society of Arts and Crafts, 14 Somerset Street, Boston.


GRUEBY
POTTERY
Made by the
GRUEBY
FAIENCE CO
BOSTON Mass

The *Handicraft* Shop

I SOMERSET STREET, BOSTON

is making beautiful and appropriate objects in silver, for table and other uses. *Bowls, Mugs, Cups, Trays, Tea and Coffee Services, etc.*, are wrought in sterling silver, 925-1000 fine. *Spoons* and *Forks* and similar articles, requiring greater strength and a harder surface, are hammered out of coin silver, 900-1000 fine. *Bowls, Kettles, Candlesticks*, etc., are also made in brass and copper.

All approved metal work bears the Shop's mark as well as the year and quality marks.



Enamels are sometimes used in connection with the copper and silver work.

The Shop will undertake fine repairing of silverware, as well as the reproduction of old pieces of silver, copper or brass.

It is also prepared to execute *Wall hangings, Panels, Coats-of-arms*, etc., *in Cordovan gilded leather*, such as was formerly made by the Misses Ware; also *Furniture Coverings, Screens*, and *Wall hangings in tooled morocco*, a durable and beautiful material for such purposes.

Wall papers are printed to order from blocks designed by Mr. Lockwood de Forest, and selected by the shop.

The Heintzemann Press, Boston

HANDICRAFT

PUBLISHED MONTHLY BY THE
SOCIETY OF ARTS AND CRAFTS
1 SOMERSET STREET, BOSTON
MASSACHUSETTS VOL. I. NO. III

JUNE 1902

$1.00 A YEAR 10 CENTS A COPY

I AM not pleading for the production of a little more beauty in the world, much as I love it, and much as I would sacrifice for its sake; it is the lives of human beings that I am pleading for; or if you will, with the Roman poet, the reasons for living.

William Morris

NEWCOMB POTTERY NEW ORLEANS LOUISIANA. Conducted in the interests of handicraft by the ART DEPARTMENT of NEWCOMB COLLEGE

LAURIN HOVEY MARTIN, *23 Irvington Street, Boston, Mass.* METAL WORK & ENAMELING
Designer and Craftsman *South Kensington Medalist*

J. VAUGHAN DENNETT, *Hingham, Massachusetts* *FURNITURE DESIGNER & CABINET MAKER*

MRS. E. J. WEBER, *Room 9, 48 Boylston St., Boston* *FINE LACES* cleaned, repaired, restored and made over. *Pillow and Point Laces* made to order

WARREN S. KILBURN, *185 Franklin St. Boston* *High-class HALF-TONE & ZINC ENGRAVING* Personal attention given to Book-Plates

MISS PILSBURY AND MISS PATTEN, *PORTRAIT PHOTOGRAPHERS.* Special attention given to photographing children at the studios or in their homes
Studios: 248 BOYLSTON STREET, BOSTON
Telephone: Back Bay, 308-2

ALFRED BARTLETT, *21 Cornhill in Boston,* invites your inspection of his publications. *HAND COLORED BOOKS AND LEAFLETS, RUBBINGS, CALENDARS AND POSTERS.* Books sent on approval

The Salesroom of the *SOCIETY OF ARTS & CRAFTS* will close at one o'clock on Saturdays during the summer

Readers will confer a favor by mentioning "Handicraft" *when writing to advertisers*

Subscriptions may still commence with Volume I, Number I, if desired. The contents of the numbers already issued are as follows:

CONTENTS FOR APRIL

PRINCIPLES OF HANDICRAFT

THE PAST YEAR AND ITS LESSONS

An Address delivered to the Society of Arts and Crafts, on November 22, 1901, by Arthur A. Carey, President of the Society.

QUOTATION FROM THE STONES OF VENICE

ILLUSTRATIONS OF SILVER MADE AT THE HANDICRAFT SHOP

CONTENTS FOR MAY

ÆSTHETICS AND ETHICS
Mrs. Hartley Dennett

STYLE IN THE COMPOSITION OF TYPE
D. B. Updike, the Merrymount Press, Boston. Illustrated

QUOTATION FROM THE STONES OF VENICE

HANDICRAFT

VOL. I. JUNE 1902 NO. III

ARTHUR A. CAREY, *Editor*

CHARLES ELIOT NORTON, H. LANGFORD WARREN } *Associate Editors*

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR JUNE

CUPS
Sarah W. Whitman

LACE-MAKING IN BOSTON
Sylvester Baxter

QUOTATION FROM ART AND USEFULNESS — Vernon Lee in The Contemporary Review

Copyright, 1902, by The Society of Arts and Crafts

Published monthly by The Society of Arts and Crafts, at 14 Somerset Street, Boston, Massachusetts
Annual Subscription, $1.00. Single Copies, Ten Cents
Foreign Subscriptions, $1.25
Checks, money orders, etc, should be made payable to The Society of Arts and Crafts
When a change of address is desired, both the old and the new address should be given
The Editor may be addressed at 50 State Street, Boston
Address all business communications to Frederic Allen Whiting, Secretary, 14 Somerset Street, Boston

clay was understood, or of tightly woven rushes; then the long succession of earthen bowls, then glass and china bowls; last, cups of iron and the precious metals. *Utility* was always the *first* reason for making all these drinking utensils, but in the very earliest stages of their use, we trace the rude beginnings of something done for beauty's sake; some charm in the curve of the cup's lip, some ornament which would add to the pleasure of its use. Nor was this a temporary condition, for with the development of man came the knowledge of his permanent place in the world as a tool-using animal; delighting in the result of his use of tools, and bent on turning this use to ever finer and finer activities. This cup that he made for his own use would be excellent and even beautiful perhaps; but suppose he made, or caused to be made, a cup which should be a *fit gift for a friend*, then there would enter in a yet greater excellence and beauty. Or further yet, in the process of development, when his religious life began to quicken within; still we shall find that the cup was used to pour libations to the early gods, and to be employed in many ways in high religious ceremonials. All these uses, all this significance, belong with that simple object of everyone's use, *the cup*, because it has a primary and permanent use where *man* is found. Let us then consider a moment, what elements are necessary for its production as a bit of handicraft. Its shape is naturally round, rather than square, for instance, because it is easier to grasp and easier to use. In many cases a handle is convenient, in many cases

a lip. It is of every variety of size, for the liquids which are poured from it vary from a few drops of rarest wine to the heavy "mess of pottage" of daily life. It is made, in our day, from almost every material. In the matter of decoration it lends itself to almost infinite forms of ornament. What then are some of the laws which shall regulate the making and modification of this little vessel, so precious and individual, and at the same time so universal? For as the law of thirst first suggested using the cup, so must the laws of use and beauty decree the method of its making. To put the matter in a word, a good cup must be convenient and agreeable to the hand, the eye, the lips.

How easy it is to say this, how difficult to achieve it! But it is possible to name the laws to which the true craftsman must show fidelity.

1st. The law of *proportion:* by which bowl, lip, and handle must all be in scale with each other.

2nd. *Symmetry*, or the perfection of outline.

3rd. *Material:* which dictates uses and method of structure.

4th. Color, ornament and texture, all elements of beauty when used in harmonious relation with the structure and uses of the cup.

Such are the guiding laws, and within the safe control of everlasting principles like these lies infinite beauty, depending upon the skill, fidelity and love of craftsmen.

Sometimes it seems as if some little useful cup, of the most chastened Oriental simplicity, devoid of ornament and maintaining only the severe beauty

of line and texture, was the most perfect example. And, again, Benvenuto Cellini once designed a chalice, which he made of gold and silver, fit for the religious uses it should fulfil. And as he worked upon it and his love and skill grew with the work, he carved into it whole companies of angels and enriched it with every precious device until, like a flower, it became a thing of perfect beauty, and will ever be a matchless gift to the world. Yet was the usefulness of this cup in no wise impaired.

Thus we see the scope and infinite variety which lie within the true craftsman's reach.

LACE-MAKING IN BOSTON

By Sylvester Baxter

The history of lace-making in Boston, though brief of period, has various aspects that make it of exceeding interest to the friend of the Handicrafts. It is an "infant industry," and as such it has all the protection necessary to maintain it against the competition of poorly remunerated lace-makers beyond the seas. But though an infant in point of years, it represents the entire range of the art — even consummate achievements in the production of the most exquisite forms, both in delicacy of texture and in intricacy of design. Many of the finest and rarest kinds of lace extant have thus, to a greater or less extent, been reproduced by Boston workers in the art. These workers are yet but a handful in number — less than a handful, in fact, for they could be counted on the fingers of the two hands with some digits to spare. But, so far as known, they are the only lace-makers in the United States who practise the art in its more highly elaborated aspects.

This quick leap to a high development represents practically the whole progress through the centuries that have passed since the primitive beginnings of the art. It may be likened to the evolution of man, who in the prenatal period quickly passes through all the successive stages of animate creation. These circumstances are not cited as at all prodigious, however, or for the sake of making any exaggerated claims for an industry whose present status among

us is very modest indeed. But it is satisfactory to know that a handicraft whose product makes a peculiarly sympathetic appeal to the sense of the beautiful has so true a beginning in our midst.

The very word that designates the art, though prosaic enough in primitive significance, is full of poetic implications. "Lace," "lace-like," "interlacing," — what a wealth of imagery do these call up! And the delicately sensuous charm of the spoken word as it caresses the ear, with its transition from labial to sibilant, seems a perfect expression of quality in speech, — the quality that represents almost an etherialization of the material, a spiritualizing of form. No wonder that the Flemings, consummate horticulturists and devoted lovers of flowers, who carried the art to such high perfections, in composing their beautiful designs, embodied the suggestions imparted by their cherished blossoms and foliage forms.

Likewise the perfect appropriateness of the recourse for design related in the reminiscence of an old English peasant lace-maker. There is something unspeakably touching in her remembering how her sister would get a pattern off the frosted glass of the windows in winter and "drar un onto paper," and then prick it off on the parchment "down" for working. Could anything more fit transcription to such a fabric?

The flower-forms represented in lace-work suggest that by some magic process the veinous tissues of the blossoms and leaves have been left from dissolution, revealing the exquisite framework in all its interwoven intricacy — palpable ghosts from

Flora's populous realm. Evanescent as frostwork, transitory as the flowers that pass, seem the things fashioned under the lace-makers' hands. Yet these fragile fabrics are singularly enduring. Many treasures of old lace survive where countless precious stuffs that they adorned have turned to dust. With things so wholly beautiful it seems that by rights their making should be associated only with beauty, sunshine, happiness. But what stories of sadness, gloom, dire poverty, scanty recompense, are shrouded in the past of these filmy textiles! Still the beauty of their making has doubtless, after all, flashed many gleams of light through manifold darkened lives.

Lace-making in Boston comes into touch with the art in the world at large in various interesting ways. Thoughtful, sympathetic study of its many varying aspects, as represented in its numerous expressions in the several countries of Europe, laid the foundation for the equipment of the one who first practised it. This pioneer lace-maker was a young lady, Mrs. E. J. Weber, a member of the Boston Society of Arts and Crafts. Mrs. Weber had been a student in the department of design in the School of the Boston Museum of Fine Arts — a school that has the advantage of access to the uncommonly rich collections of textiles and other examples of industrial art in the museum. Mrs. Weber was particularly attracted to the study of lace-work; she made herself thoroughly familiar with the literature of the subject in Italian, French, and German, as well as English, as accessible in the Boston Public Library and elsewhere, and accompanied her reading by the com-

parative study and close examination of all the styles illustrated by a great variety of examples.

It should be stated here that the making of pillow-lace in some of its coarser forms had long been carried on in Boston by women of the large colony that occupies the "Little Italy" quarter of the city. The lace-workers afforded the connecting link that joined the higher developments of the art on this side of the water with the industry in its manifold historic aspects. This bridge led to the practical realization here of the technical and artistic knowledge accumulated in the long practice of the art abroad. The link in question consisted of simply three lessons given to Mrs. Weber by one of these Italian women. That was all. Mrs. Weber had saturated herself so thoroughly in her knowledge of the subject that this amount of practical instruction was sufficient to give her all the working foundation needed to equip her for the practice of the art. Following out the theoretical knowledge imparted by her reading and her study of the best examples, the familiarity with working principles thus acquired, together with much patient experimentation, gave her, in a remarkably short time, a mastery of the art. She found herself able to reproduce not only the most elaborate examples of the finest pillow-lace, but of point-lace as well, — the lace that is made by the needle alone, requiring the nicest skill afforded by delicate perception and touch.

Mrs. Weber's interest in the subject dates back to early childhood. She says she had no thought at

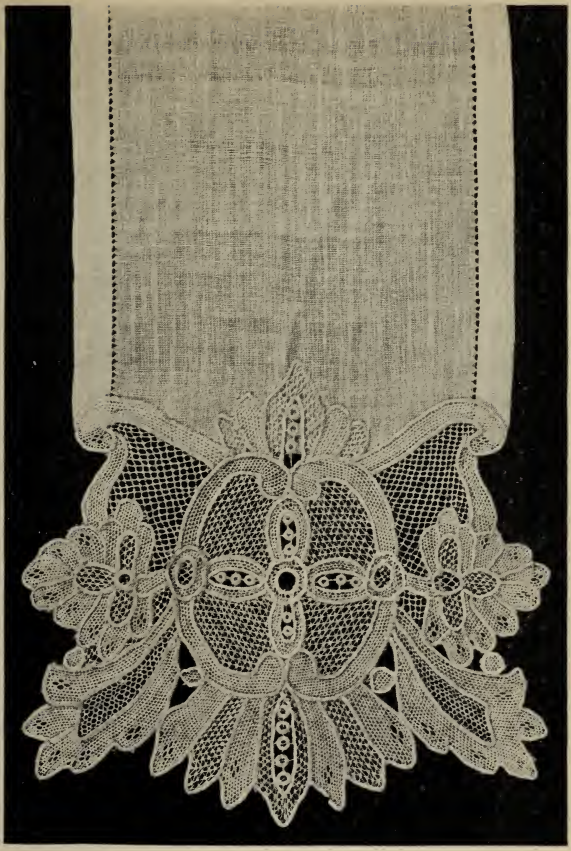
first of making any industrial use of the know
she was thus drawn to acquire. But she wanted t
learn how to make the things she so well loved.
She felt that she could make lace; if women in other countries could, she could. She even cut up many dollars' worth of lace to see how the threads were twisted. And she hunted everywhere for some one who knew about lace-making, until at last she came across the Italian woman who made "torchon," and who taught her the first principles of the art.

In setting about the task she had given herself, Mrs. Weber found the way obstructed by various technical difficulties. For example, she found it impossible to get any thread fine enough for her purpose, for no fine lace was made in this country and no thread of the sort was imported. But through a friend she finally managed to have some sent to her from England. In this way she secured a steady source of supply. The bobbins necessary for making pillow-lace were also not to be had here. So these were likewise imported, both the English and the Italian kind, together with the peculiarly slender pins used in the pillow. The bobbins dangle in a great cluster on the edge of the pillow, a bobbin marking the end of each thread used in the making of a given pattern. The number of threads vary according to the character and intricacy of the design. The threads and bobbins may therefore be numbered by the hundred. The bobbins are deftly manipulated in a way that seems very puzzling to the onlooker. But the work advances; the beautiful design marked out on the paper laid over the pillow

...es itself steadily, though slowly, very slowly, as ...he dancing of the bobbins, now this and now that, secures the threads at their conjunctions around the pins thrust into the pillow at every crucial point of the pattern.

When Mrs. Weber completed her first piece of pillow-lace, great was the admiration among her friends. At the suggestion of some of these she took the work to the Society of Arts and Crafts. It was received with the warmest interest. The management of the Society saw in it the suggestion for a new local industry that perhaps might to a considerable degree advance the realization of its ideals for work that would interest and delight the workers in making of things of beauty, and would correspondingly benefit the world.

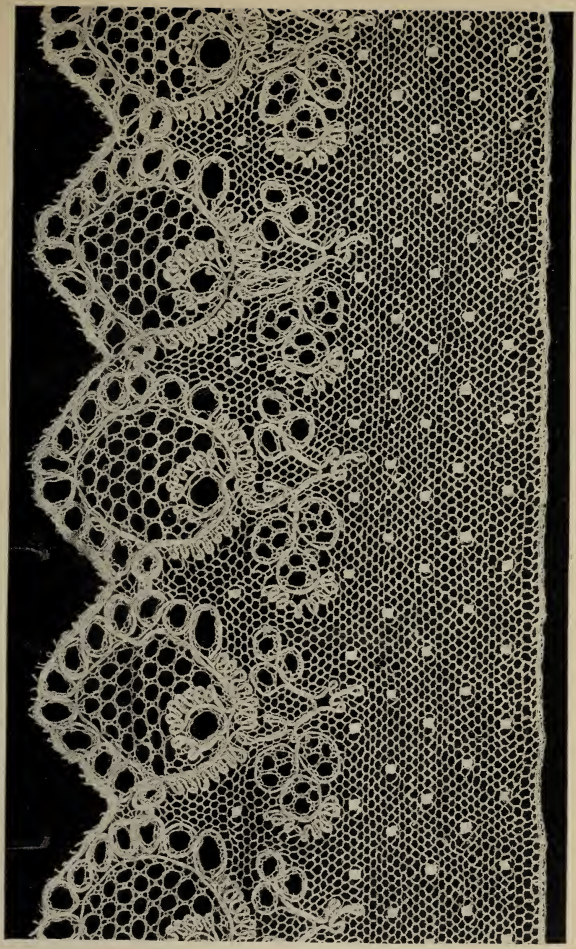
The result was that a plan for starting the industry on a practical basis was formed and put into shape. An important agent in this work was Miss Withington, the head of the settlement at the women's branch of the South End House. Miss Withington's coöperation was sought by the Society, and she was quick to perceive the potential value of the idea. Among her numerous acquaintances in the working-girl population at the South End were several whom she thought it particularly desirable to have taken out of their life in the shops where, under hard conditions, they were getting scanty pay. Several of these girls were selected to receive instruction at the hands of Mrs. Weber. Some proved inapt, for one reason or another, and dropped out. Others took hold intelligently and enthusiastically. The



TIE-END OF FINE NEEDLE POINT (*i. e.:* made entirely with a needle and thread), designed and executed by Mrs. Weber.



REPRODUCTION OF AN OLD ENGLISH HONITON (Pillow Lace) CUFF, executed by Elizabeth Feely and Alice Riorden.



THIS PIECE OF ENGLISH THREAD (Pillow) LACE, is over a hundred years old. Both the pattern and mesh were badly worn, and have been restored by Mrs. Weber.



ROUND GUIPURE MEDALLION (Pillow Lace), in the style of the Italian "Merletti à piombini," executed by Agnes Gavin.

beginning was made with a class at the South End House. Then a part of the Handicraft Shop was set apart for the purpose, and the management contributed the capital necessary to carry out the experiment. The way had to be felt carefully and cautiously. In the practical working out of the problem everything was new; the conditions were very different from those obtaining with the industry in the Old World. Experiments were at first made with turning out coarser grades of lace, such as those made by the Italian women. Economically this was a failure, for it was found that it took five or six dollars' worth of time to produce three dollars' worth of work. The girls, while they were acquiring a working knowledge of the art, served an apprenticeship of six weeks without pay. Then they were paid three dollars a week. As they became more expert, their compensation was proportionately increased. At present four girls have been instructed to competence and are working practically and intelligently. One of the members of the settlement at the South End House has also received instruction and has become so proficient that her knowledge can be turned to practical account as an assistant in the instruction contemplated under the plans for the development of the industry on a permanent basis.

The girls are enthusiastic about the work. They have taken hold with a genuine appreciation of its artistic and creative qualities. They read with keen interest the literature on the subject obtainable in the Public Library. From shop-girls they find them-

selves transformed to artist-artisans, into whom is being instilled by association a knowledge of design which, in a few instances, has resulted in their creating simple designs. They are happy in their work, the hours are shorter, the conditions of work are pleasant and wholesome, the associations are agreeable and refined. It means a blossoming of their being to unimagined possibilities. One of the girls said that she never before knew what it was to be really happy. Now she is happy every moment of her working-day, and she is sorry when the time comes for her to leave her task. And they are learning something new all the time. Much has been written about the injurious effect of lace-work upon the eyes. But the girls say that they do not find it so at all. In fact, the conditions obtaining here are very different from those that caused such effects. In the Old World much of the work has been carried on in insufficiently lighted quarters, in gloomy, narrow streets, damp basements, and often at night by scanty lamplight. Here the work is done by the best of light.

The plans for the future have not yet been fully worked out. But it is thought that they may take a coöperative shape of some sort. It is suggested, for instance, that the workers receive regular wages to be paid from the earnings, and that these, after paying the cost of superintendence and instruction, be allowed to accumulate until advanced capital, necessary for proper development, has been repaid, after which the profits would be divided among the workers.

One most encouraging thing has been developed in the work as it has progressed thus far. There is a vast amount of precious old lace treasured in this country. This is always getting worn, torn, or otherwise damaged. The demand for its repair and restoration is naturally very large, and would be very much increased under the knowledge that facilities for meeting it exist near at hand. Heretofore, owners of valuable lace that needed repair or restoration have had to send it abroad. This, in consequence of the heavy duties, meant much trouble in having lace registered officially before sending, with a most bothersome amount of red tape. Then there was the risk in transit, and the delay in getting the work done. European workers are notoriously dilatory in such matters, putting off the execution of orders until it seems as if they would never be attended to. Here, however, is an institution in our midst where such work is done perfectly, and with all possible promptness. Mrs. Weber has had entrusted to her for restoration a remarkable amount of valuable lace. Much of this has been badly damaged; full of holes and rents, often affecting some of the best parts of rich and intricate designs. These laces have been restored so completely that it has been absolutely impossible to detect the renewed portions, even under the closest scrutiny. Some of these articles are of extraordinary value, and in their exquisite beauty are feasts for the eyes. In this sort of work, therefore, there appears to be a large and wholly unoccupied field for an industry of the kind, not to mention the call for creative

work, the extent of which it is yet too early to estimate. But the very considerable amount of restorative work already done gives excellent promise of steady employment for a well established institution devoted to the art. The efficiency and promptness with which the work has already been done in this way, its uncommon grade of excellence, are largely made possible by the spirit of American aptitude that enters into it, the adoption of ingenious and beautifully simple resorts that give quick facility and short cuts to the reaching of desired ends — things that the routine foreign worker would never be likely to think of.

The conditions of work in the industry here would be naturally very different from those prevailing in European countries, where it has long been established. There is a heavy duty laid upon lace; quite properly, it being a luxury. And as such, the demand for it should help swell the public revenues. This duty is not at all protective in its intent, for there has been no native industry in this field calling for protection. But with such an industry established, the result of these imposts would be amply protective. And while the nature of lace-making is such that it would never be likely to yield a high rate of remuneration to the worker, it may be expected, in all probability, to afford fair remuneration, at least, together with work that may be pursued with genuine pleasure in the doing of it.

All countries have, as a rule, imposed heavy duties on lace, often for the sake of protecting their numerous native workers, as well as for revenue. In

England, for instance, with the former purpose, importation of foreign lace was long actually prohibited. In 1698, when it was proposed to remove the prohibition, a petition in behalf of the domestic lace-workers against the measure recited that there were in England above one hundred thousand persons who got their living by it and earned by mere labor, according to the lowest computation, £500,000 a year; these, for the most part, women and children without other means of subsistence. That meant an average of $25 a year for each person.

In France, so great were the profits in smuggling the exquisite laces of Flemish manufacture, that most ingenious devices were resorted to in the contraband trade. One of these was the employment of dogs in the work. Dogs were kept on the French side of the border, well fed and petted. They were then taken to households on the Flemish side where they were starved and maltreated. When the dogs were wasted away to the desired degree, the skin of a larger dog was nicely fitted to them, and the intervening space was stuffed with fine laces. Then, let loose, the dogs would take the shortest cuts to their beloved old homes, to be quickly relieved of the costly cargoes occupying the space between their inner and outer hulls — to use a modern maritime term applicable to this case.

Conditions of manufacture and recompense have often been far from enviable in the Old World. In England a recent investigation of lace-making has shown that, in various rural districts, the earnings of lace-workers did not average over two-pence a day!

But it was stated that this did not represent earnings in a regular vocation, but from work at moments occupied apart from regular household duties, and adding so much to the ordinary family income where there would otherwise be no such addition. The term "pin money" would aptly apply here in view of the equipment of the pillow. The environments of the industry in England are often pleasant in their suggestions — as of placid-faced old country wives sitting in their cottage doorways, blooming gardens before them, lace-pillow in lap, and gossiping together, while cheerfully occupied in making something of beauty and of use.

The demand for lace has varied from time to time in accordance with the fashion in dress. When Queen Victoria was married her bridal dress was of lace, ordered from Devonshire and wrought at Beer, one of the famous old seats of the industry, at a cost of £1,000. This brought lace into fashion again and revived the trade decidedly. Anything so wholly beautiful ought always to be in fashion.

There has been a marked renewal of interest in lace-making in England in recent years. Mr. Alan S. Cole, after an investigation in some of the leading lace-making districts several years ago, said that the industry was of value as a domestic, though smally-paid one. He held that its artistic capabilities were considerable, and might be developed by technical instruction in designing, and its application to practical lace-making; and that commercial influence was insufficient to foster the higher possibilities of the art, since in England such influence arose from

the economical workings of supply and demand — differing in character and quality from commercial influence in France, which is flavored with artistic taste and a perception of the value of technical instruction.

It may be seen that the situation in this country is quite different from that anywhere in Europe, where the workers in the industry are numerous. Here lace-making is not likely ever to take root in the population as in countries where it has been practised for centuries and has become a traditional art and avocation, if not vocation. For us, its worth is that of a hopeful feature of the growing movement for imparting beauty to things of use. As such it may give, primarily, remunerative occupation to a limited number of workers who devote themselves to it. And, with opportunities for training in the art made general, many women, and even children, might find therein a pleasant resource for usefully employing leisure moments, as they now employ such moments in embroidery, crochet-work, drawn-work, etc.

Finally it should be noted, and due weight given to the fact, that one grave menace for the art as a handicraft lies in the possibility that machinery may bring upon it the same fate that photo-mechanical processes have brought upon the arts of engraving. Machine-made lace has long existed, but it is something quite different from the product of handicraft. Now, however, an Austrian inventor has developed a machine which reproduces the most intricate designs with such delicacy that it is said to be impos-

sible to distinguish its product from the choicest hand-made material. Possibly the machine may prove too complicated for practical working, or it may have limitations in scope. If the latter, then the art as a handicraft may take refuge in the more elaborate and highly specialized phases. If not, then there will remain to the world of art the consolation that one form of machine, at least, has been created, capable of producing beautiful work of the highest character, and that there must always remain other sympathetic occupation of some sort for hands trained to express themselves in beauty.

THE difference between true works of handicraft and mere "art things" is, that the latter are made to sell, and appeal to love of display in the buyer, while the former are made for use and its appropriate beauty,—and appeal to love of use and beauty in the buyer. Good workmanship is essential always, but the right motive is what gives to good workmanship its life and interest.

BEAUTY is born of attention, as happiness is born of life, because attention is rendered difficult and painful by lack of harmony, even as life is clogged, diminished or destroyed by pain. And therefore, when there ceases to exist a close familiarity with visible objects or actions; when the appearance of things is passed over in perfunctory and partial use (as we see it in all mechanical and divided labor); when the attention of all men is not continually directed to shape through purpose, then there will cease to be spontaneous beauty and the spontaneous appreciation of beauty, because there will be no need for either. Beauty of music does not exist for the stone deaf, nor beauty of painting for the purblind; but beauty of no kind whatever, nor in any art, can really exist for the inattentive, for the over-worked or the idle.

VERNON LEE, in *The Contemporary Review*

WEDDING GIFTS

FINE OLD FRENCH BRASSES
Interesting for decorative or practical purposes.

Old Lace, Embroidery
Brocade and Porcelain

SAMUEL B. DEAN
16 ARLINGTON STREET, BOSTON
(BAR HARBOR DURING SUMMER)

SUBSCRIPTION FORM

To the SOCIETY OF ARTS AND CRAFTS
14 Somerset Street, Boston

Enclosed please find One Dollar for one year's subscription to "Handicraft" *to begin with the*_____ *number*

LILY GLASS WORKS

184 BOYLSTON STREET, BOSTON

WINDOWS made in stained and crystal glass, for use in churches or houses, from original designs. All work — both in drawing and color — is done by the artist.

Select Printing Papers

WE are constantly in touch with the best American and Foreign paper makers, securing new and exclusive grades of book and cover papers.

With these papers and our distinctive styles of types, we are able to produce printing of marked individuality.

The Heintzemann Press
655 Atlantic Avenue Boston

The Merrimac Pottery Co.

NEWBURYPORT, MASSACHUSETTS

UNDER the personal direction of Mr. T. S. Nickerson, this company is producing garden pottery in red and white terra-cotta, for formal gardens and for use with shrubs and foliage plants in doorways and corridors, and upon balustrades and terraces. The pottery is similar to that used extensively abroad and in notable American gardens. Send for illustrations and price list.

A few shapes in garden pottery, as well as smaller lamps and vases in rich glazes and enamels, may be seen at the rooms of The Society of Arts and Crafts, 14 Somerset Street, Boston.

"The Mosher Books"

It is by their quality and not from quantity that these publications stand at the head of American book-making. "As gifts, books are always appropriate for Weddings, Engagements, Birthdays, or other occasions," and

THE MOSHER BOOKS

offer in various special sets, suitably put up in cabinet style boxes, something quite out of the ordinary. Prices for these special sets are from $2.25 to $25.00. Single volumes can also be had on Imperial Japan vellum, limited to a very few copies, numbered and signed by the publisher, ranging in price from $2.50 to $30.00.

A COMPLETE DESCRIPTIVE LIST

of sixty-eight pages, choicely printed in red and black, will be sent to any address, post-paid on application.

Thomas B. Mosher

PORTLAND, MAINE

The *Handicraft* Shop

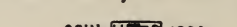
I SOMERSET STREET, BOSTON

is prepared to convert old silver, which may be either too ugly or too worn for use, into ware which is both useful and beautiful.

As the original silver is used, when desired, the sentiment connected with old family silver may be retained and associated with forms which are more serviceable and appropriate, and which should therefore give a greater delight to many succeeding generations.

Repairing of all kinds is done; but no work is solicited which is not worth thorough and careful attention.

All approved metal work bears the Shop's mark as well as the year and quality marks.



Enamels are sometimes used in connection with the copper and silver work.

It is also prepared to execute *Wall hangings*, *Panels*, *Coats-of-arms*, etc., *in Cordovan gilded leather*, such as was formerly made by the Misses Ware; also *Furniture Coverings*, *Screens*, and *Wall hangings in tooled morocco*, a durable and beautiful material for such purposes.

The Society of Arts and Crafts

Incorporated 1897

14 SOMERSET STREET, BOSTON

The permanent Exhibition and Salesroom of the Society, at 14 Somerset Street, is open daily from nine until five, closing at one o'clock on Saturdays during the summer.

The Society endeavors to bring the consumer into more direct touch with the producer, believing that a knowledge of the maker and his work gives an added interest to anything which has the touch of art about it.

The Society only admits for exhibition or sale, work which has been made by members and approved by its jury.

The mark of



the society insures to purchasers a certain standard of excellence, and is therefore being more and more recognized by people of artistic discrimination as an evidence of real worth.

The Secretary is in position to arrange for the execution of special orders in a variety of the Crafts, and will be pleased to confer with those having such work to be done.

FOR we, at least, have remembered what most people have forgotten amongst the ugly, unfruitful toil of the age of makeshifts, that it is possible to be happy, that labour may be à pleasure; nay, that the essence of pleasure abides in labour if it be duly directed; that is, if it be directed towards the performance of those functions which wise and healthy people desire to see performed; in other words, if mutual help be its moving principle.

William Morris

The Heintzemann Press, Boston

HANDICRAFT

PUBLISHED MONTHLY BY THE
SOCIETY OF ARTS AND CRAFTS
14 SOMERSET STREET, BOSTON
MASSACHUSETTS VOL. I. NO. IV

JULY 1902

$1.00 A YEAR 10 CENTS A COPY

TRULY a boundless significance lies in work whereby the humblest craftsman comes to attain much which is of indispensable use, but which he who is of no craft, were he never so high, runs the risk of missing.

Thomas Carlyle

NEWCOMB POTTERY NEW ORLEANS LOUISIANA. Conducted in the interests of handicraft by the ART DEPARTMENT of NEWCOMB COLLEGE

LAURIN HOVEY MARTIN, *23 Irvington Street, Boston, Mass.* METAL WORK & ENAMELING
Designer and Craftsman *South Kensington Medalist*

J. VAUGHAN DENNETT, *Hingham, Massachusetts* *FURNITURE DESIGNER & CABINET MAKER*

MRS. E. J. WEBER, *Room 9, 48 Boylston St., Boston* *FINE LACES* cleaned, repaired, restored and made over. *Pillow and Point Laces* made to order

WARREN S. KILBURN, *185 Franklin St. Boston* *High-class HALF-TONE & ZINC ENGRAVING* Personal attention given to Book-Plates

MISS PILSBURY AND MISS PATTEN, *PORTRAIT PHOTOGRAPHERS.* Special attention given to photographing children at the studios or in their homes
Studios: 248 BOYLSTON STREET, BOSTON
Telephone: Back Bay, 308-2

THE MERRIMAC POTTERY COMPANY, *Newburyport, Mass.*, will be pleased to send its catalogue of *GARDEN POTTERY* on request. A few pieces are shown by the Society of Arts & Crafts, 14 Somerset St., Boston

The Salesroom of the *SOCIETY OF ARTS & CRAFTS* will close at one o'clock on Saturdays during the summer

Readers will confer a favor by mentioning "Handicraft" *when writing to advertisers*

Subscriptions may still commence with Volume I, Number I, if desired. The contents of the numbers already issued are as follows :

APRIL

PRINCIPLES OF HANDICRAFT

THE PAST YEAR AND ITS LESSONS

An Address delivered to the Society of Arts and Crafts, on November 22, 1901, by Arthur A. Carey, President of the Society

QUOTATION FROM THE STONES OF VENICE

ILLUSTRATIONS OF SILVER MADE AT THE HANDICRAFT SHOP

MAY

ÆSTHETICS AND ETHICS

Mrs. Hartley Dennett

STYLE IN THE COMPOSITION OF TYPE

D. B. Updike, the Merrymount Press, Boston. Illustrated

QUOTATION FROM THE STONES OF VENICE

JUNE

CUPS

Sarah W. Whitman

LACE-MAKING IN BOSTON

Sylvester Baxter. Illustrated

QUOTATION FROM ART AND USEFULNESS — Vernon Lee in The Contemporary Review

HANDICRAFT

VOL. I. JULY 1902 NO. IV

ARTHUR A. CAREY, *Editor*

CHARLES ELIOT NORTON, H. LANGFORD WARREN } *Associate Editors*

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR JULY

ART ENAMELS AND ENAMELLING

Samuel Bridge Dean. Illustrated

EDITORIAL AND REVIEW

QUOTATION FROM WALTER CRANE

Copyright, 1902, by The Society of Arts and Crafts

Published monthly by The Society of Arts and Crafts, at 14 Somerset Street, Boston, Massachusetts
Annual Subscription, $1.00. Single Copies, Ten Cents
Foreign Subscriptions, $1.25
Checks, money orders, etc, should be made payable to The Society of Arts and Crafts
When a change of address is desired, both the old and the new address should be given
The Editor may be addressed at 50 State Street, Boston
Address all business communications to Frederic Allen Whiting, Secretary, 14 Somerset Street, Boston

Principles of Handicraft

I. Motives. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. Conditions. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. Artistic Co-operation. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. Social Co-operation. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. Results. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

"It is only possible to answer for the final truth of principles, not for the direct success of plans."

HANDICRAFT

VOL. I JULY 1902 NO. IV

ART ENAMELS AND ENAMELLING

By Samuel Bridge Dean

The word enamel has a double significance. It may mean either a substance or a completed work. As a substance it consists of silicates united to metal oxides, which will fuse with heat that is sufficient to soften, at the same time, the surface of metal, clay or any material capable of enduring a high temperature without melting. On this surface the enamel substance is laid and permanently united by firing. The most important enamels are made on a foundation of metal.

The origin of the art of enamelling is of great antiquity. It is generally conceded, however, that the Egyptians were the first people who understood the Vitreous Art in all its branches. The Egyptians made a glaze of enamel for their pottery, and small images covered with a blue glaze dating from 2000 B.C. have been found in tombs, but it is doubtful if at that time the Egyptians understood applying enamel to metal. There are however specimens extant of Egyptian cloisonné enamel of the eighteenth dynasty: 1700 B.C.

Pliny considers that the art originated in Phœnicia where there is a small river called the Belus, at the mouth of which is a certain kind of sand, which supplied the ancients for centuries with the silicious

element of glass. As there was an extensive commerce between Phœnicia and Egypt it might have been that the two countries became acquainted simultaneously with enamel. It was Pliny who related the legend about the discovery of glass.

Some Phœnician merchants who having returned from a voyage to Egypt, with a cargo of soda, were cooking on a sandy beach and having rested their pots on blocks of natron, or soda, they observed that the heat of the fire had caused the soda to form a flux with the silicious sand: thus was created a new substance, called glass. Notwithstanding the legendary writings of the ancient historians, it is known that the Chinese were the first to enamel on metal, and long before the Christian era they made cloisonné enamel.

The large vases, incense jars, flambeaux and lanterns, made, and used in temple worship, offered opportunities for breadth of design and beauty of coloring. The Chinese did not limit themselves, as did the early enamellers of the Mediterranean countries, to the use of a few colors. They made their cloisons very small, so that the smooth finished surfaces of enamel, with decoration of branches of foliage and flowers, on which were perched birds of brilliant plumage, were works of art of great refinement and dignity.

The Japanese, although neighbors to the Chinese, did not generally practise the art of enamelling until the latter part of the fifteenth century, when it had reached perfection in China. This fact truly shows how China hedged herself about with walls of secrecy.

Both Chinese and Japanese enamels were divided into three periods, distinguishable by the color of the groundwork and the degree of thickness of the metal foundation. The early period of the Japanese enamels showed the influence of Persian and Indian coloring and design. This refutes the idea put forth by Labarte, that Persian influence was felt no farther east than India. The favorite decorations used by the Japanese were medallions of birds, flowers or dragons, the remaining surface being covered with geometric-diaper patterns of various intricate designs. Champlevé enamel was seldom attempted by the Chinese or Japanese.

There is no doubt but that the Greeks practised enamelling about the beginning of the Christian era, but we have no positive record of their work earlier than the third century A. D. There are very old Greek ornaments in which colored vitreous compositions had been used, but the substance was more of a metallic amalgum than a vitrification. Philostratus speaks of barbarians who poured colors on to heated brass. The barbarians referred to must have inhabited northern and northwestern Europe, but such examples of crude enamels, as have been found there, show the influence of Greek ornament in the design. This fact proves that enamelling was even an older art in Greece than has been heretofore supposed. Some writers assert that enamels formed part of the decoration of the statue of Athena. The countries where enamelling originated, with the exception of China, did not continue to develop the art to any extent. Egypt will be

known for her monuments, science, literature, and for nearly every branch of art other than pottery and enamel, and Phœnicia will be known for her commerce. It is to Europe that one must look for the development of art enamel. First in Europe, when under the Roman rule, then in Mediæval Europe under the great kings, who in the midst of strife and conquest, vied with one another in advancing the arts, which at that time were about the only medium for educating the people; and later when the Renaissance came with its more general dissemination of learning, Europe was enabled to attain the highest development of the arts and crafts. It was then that enamelling reached a state of perfection.

Enamels on metals were classed according to methods of working. There were four principal classes; arranged chronologically they were as follows:

Cloisonné.

Champlevé: or "Taille d'Epargne."

Translucent: or "de Baisse Taille."

Painted.

There were numerous varieties of each class.

In cloisonné, which was the oldest form of enamel, the design was first indicated upon metal; following the design, thin ribbons of the same metal were soldered on edge to the foundation and so projecting as to form cells in which the enamel was placed; the vessel was then fired. The cells being numerous, there was more or less shrinkage of the enamel, which, after the last firing, required to be flush with the wall of the cells. A vigorous pol-

ishing was then given to the surface, to render it smooth, and to bring out the color of the enamel, the brilliancy of which depended entirely upon the consistency of the component parts. The methods of cloisonné enamelling varied with different peoples, the Byzantines, Orientals and some of the Europeans made their cells of varying sizes and applied their enamel in the form of a powder or melted glass. The Orientals of the far East made their cells very small and applied the enamels in the form of a paste — cloisonné enamel was the only kind known until the twelfth century.

In the class of champlevé the parts of the metal intended to form hollows or receptacles for the enamel were cut away, leaving the tops of the partitions flush with the outer edge; the partitions formed the outline of the design. The enamel was applied by the same process as the cloisonné. The champlevé method was quite a simple one in comparison with that of cloisonné. The receptacle for the colors often being quite large, the work was quickly done. The breadth of the top of the partition varied considerably; sometimes in early champlevé it was almost as thin as the ribbon of the cloisonné. Again, very little of the metal was cut away, and the part which usually formed the partition was left broader, in the shape of scrolls and vines. Enamel of one color was then poured into the hollows and formed a background for the metal design; the surface of the metal was then engraved. This style was much used during the "Cinque Cento" period in Italy, and the Renaissance in France.

An exceedingly rare variety of this class was called *plique à jour*. In this work there was no foundation. The enamel was held in place solely by the partitions. This style originated in India.

There are existing specimens in the form of plaques *en résille* in which enamel of two or more colors was held within one partition. This process is a lost art.

One of the most interesting *objets d'art* in the Victoria and Albert Museum is a piece of German Gothic work of the fourteenth century. It is a silver beaker with panels of *plique à jour* enamel. The lights shining through the translucent enamel produce an effect which is very beautiful.

In the translucent or *de baisse taille* enamels, the process was rather more elaborate than in the other classes. A bas-relief was left in the foundation by carving away the metal, over which the enamel was then laid. This style of work was similar to that employed by the ancient Egyptian sculptors, who made a deep, sharp outline and cut the figure within it. The object of this method was that the sunlight by casting a shadow might produce a firm black outline round the figure, making it look as though outlined in black paint. This same idea was carried out in *de baisse taille* enamel by sinking the enamel around the edge to a greater depth than the bas-relief. The enamel, after vitrification, became almost transparent, and the design of the relief was distinctly seen. There are very few examples left of this class.

Painted enamels came in during the fifteenth century and were radically different from the other classes, both as regards methods of workmanship

and the effect of the completed work. The process required great skill. Some of the workers of this class had formerly practised painting on glass. The copper, which was always used as a foundation, consisted of a thin plate hammered so as to give it a slightly convex surface. This convexity was to prevent warping, and as a further precaution, the plate was enamelled on the under side. A body of some dark colored enamel was first poured evenly over the plate and fired; different layers of the paste were then superposed to obtain the requisite effects. The firing of enamel required great care and watchfulness. The object, after having the enamel applied, was put into a muffle or earthen receptacle and enclosed in a furnace, so as to allow the fire to play about all sides; a hole was left in the door of the furnace corresponding with the mouth of the muffle through which the enameller could watch the firing. It is impossible to separate the art of the metal worker from that of the enameller; the effect of the completed work is due not less to the skill of the former than to that of the latter. From ancient times up to the twelfth century, gold was the metal mostly used in conjunction with enamels. With the advent of the Christian church, and the interest shown by Constantine in the arts after the transfer of the Roman capital to Byzantium, a demand was created for many vessels used in ceremonies of worship, also in the decoration of the churches, which offered possibilities for an entirely different class of work than had heretofore been produced. It was then that the goldsmith realized the value of cloisonné enamel.

During the early Byzantine period enamel was combined with precious stones for the ornamentation of objects. A magnificent example of this kind of work is the golden altar of the basilica of St. Ambrose at Milan, executed in 835 by Volvinius, a noted enameller of his day. The front of the altar is of gold and is divided into three panels by a border of enamel. The centre panel represents a cross of four equal projections, formed by fillets of enamel alternating with precious stones, uncut but polished. Another example is the famous Pala d'Oro of St. Mark's in Venice, which was intended for an altar-piece. It was made in Constantinople during the latter part of the eleventh century. It is composed of plates of gold and silver which are encrusted with jewels, mosaics and enamels.

It is interesting to note that some of the earliest goldsmiths and enamellers were among the clergy. St. Eloi, the Merovingian bishop, was celebrated in his time, and his chalice is still preserved. St. Eloi was the founder of the first French school of enamels, which, up to the Gothic period, preserved traces of Byzantine origin. Suger, abbot of St. Denis and prime minister to Louis VI (called Le Gros), was the Colbert of his day and was also a famous goldsmith and enameller. The arts owe much to Suger, for he became their patron at a time when they seemed to be declining. His high position as statesman, churchman and artist, gave him great influence, and he bent all his energies to reviving a general interest in the arts. It is to him that we are indebted for the splendid shrines and reliquaries of

enamelled work which he caused to be made to contain the relics brought back from the East by the crusaders. In this revival of art he was ably seconded by Theophilus, a monk, artist, and writer, who, by means of his writings, throws much light on the art of the time. He tells us that the enameller required to be at once modeller, sculptor, goldsmith and jewel mounter. Theophilus in describing certain cloisonné enamels of his time calls them "delicate mosaics whose various colored segments are separated by plates of gold."

Thus the twelfth century marks an era in the history of enamelling in Europe. The general impetus given to art, especially the art of the craftsman, was far reaching. It is difficult now to realize the wide-spreading influence exercised by a great leader of those days.

The arts from the time of Constantine to the sixteenth century were largely influenced by architecture. As architecture has always taken a leading place among the arts it is but natural that the objects made to embellish it should partake of its features. Until the twelfth century the stiff designs and Archaic figures of the Christ and saints were the chief characteristics of the decoration of enamelled work. During the Gothic period the figures were a little relaxed; with the coming of the Renaissance the craftsman had his first opportunity to work out his own ideas and gradually he became independent of architecture.

Both Germany and Italy claim that painted enamels originated with them, but to France the credit is

undoubtedly due. The province of Limousin, of which Limoges was the capital, furnished the world with some of her greatest enamellers. St. Eloi was a native of Limousin, and was called from there to the Merovingian Court. Léonard Limousin was also from Limoges. The word "Limousene," a term applied to enamelling, was coined in honor of Léonard Limousin. No other school of enamel was so important as that of Limoges, which was established during the reign of St. Louis; its work in champlevé was unexcelled.

Enamellers of the twelfth century were among the first to break away from the traditional rules of the Byzantine school.

During the thirteenth and early part of the fourteenth centuries, champlevé enamels were at the zenith of their excellence, and the triptychs, crosses and reliquaries of that period, obtained a wide reputation. The preference shown for objects of art made from ivory and precious metals during the latter part of the fourteenth and the first part of the fifteenth century, had the effect of limiting the production of enamels during that time, but about 1575 interest in them revived, and the school of Limoges once more took the lead. But it was the class of painted enamels that came in with the revival. This was largely owing to the Renaissance movement which was then just beginning to be felt in France. The new designs demanded a freer treatment than was possible to obtain with champlevé methods. It was the court to whom France was indebted for her schools of sixteenth



FRAME FOR A MINIATURE in opaque enamel, painted in colors after style of Boucher.
French, about 1760.



CENTRE OF ROSEWATER BASIN, showing champ-levé enamel used as a background for engraved metal. Cinque Cento work. Venetian.



HEAD OF CÆSAR, Limoges enamel, "En Grisaille." Sixteenth century, School of Jean Courteys.



"RELIQUAIRE" OR SHRINE, decorated in champlevé enamel, under Byzantine influence.
School of Limoges, fourteenth century.

century art. Henry VII and Louis XII became interested in Italian art during their southern campaigns, and each endeavored upon his return home to create an interest in the new movement. It was Francis the First who was instrumental in arousing that practical interest in architecture and decoration which resulted in the school of Fontainbleau, which was the first decisive step taken toward the development of the French Renaissance. The same king brought Benvenuto Cellini to France in order that he might execute for the court, some of his masterpieces of gold, crystal and enamel. Unfortunately but one of these pieces exists to-day. Francis also established a school of enamels at Limoges under royal patronage, and appointed Léonard Limousin director.

The Limousene enamellers, instead of making ecclesiastical objects exclusively, turned their attention to the fashioning of articles for domestic use. The fact that their enamels were made almost exclusively by masters prevented the best work from becoming general as an industrial art. There were three classes of painted enamels of the Limoges school.

Early or Gothic,	1475 to 1530
Fine Style,	1530 to 1580
Minute Style,	1580 to 1630

The processes of these styles differed as to the copper foundation, the body color, the manner of applying the coats of flux or enamel, the degrees of heat necessary in firing, the application of paillettes, and many other details.

Nardon Penicand was the first important enameller

of the "gothic" style. His early works were of religious subjects and showed the influence of not only French, but Flemish gothic, combined with crude ideas of the Renaissance. He worked during the transitional period when Italian art was first making itself felt in France. About the year 1520 he introduced the variety of enamelling called *en grisaille*. This style became an important feature of the Limoges school. Penicand was succeeded by his brother Jean, who was known as the first enameller of the French Renaissance. While the French Court was interesting itself with Italian art, Léonard Limousin, who had been a pupil of Penicand, had risen to the front rank as an artist. The Italian artists who came to France to decorate the palaces furnished him and his contemporaries with new ideas for subjects, which were adapted from the Italian school of painting. Limousin was also much indebted to Raphael and Guilo Romano for subjects, which he obtained from prints of their works. He executed several important series of enamels, one of which is at Chartres. It represents the twelve apostles and is done in colored enamel in Limousin's best manner. His splendid ewers, basins, salt-cellars and jewel cases were made under the tutorship of Benvenuto Cellini. The "fine style" of enamel which Limousin initiated was doubtless owing to Cellini's influence. Limousin surpassed all others in his enamel portraits. His finest examples were those of Francis the First and Queen Eleanor. Other masters who worked in the fine style were the Raymonds who excelled in *en grisaille*, and the brothers Pierre and

Jean Courteys. There are, in the Musée de Cluny, some very large enamelled bas-relief panels of divinities, by Pierre Courteys. These were the largest works ever attempted by the old enamellers, each panel being over five feet high.

The workers of the "minute style" or the period of the decline were Jehan and Suzanne Court, Nouailher, and Laudin. Vivid coloring and hardness of tone characterized their work. Jean Limousin, of the same family as the great master, did some very good enamelling during this period, but compared with that of his predecessors his work was unimportant.

After the year 1630 there were no masters to maintain the standard of excellence in enamelling and the rare porcelains of China and Japan, which were then becoming known throughout Europe, found much favor as substitutes for vessels of enamel, so the interest in enamelling virtually died away. During the latter part of the eighteenth century miniatures done in enamel came in with Petitot, who was the greatest artist of this work.

There were but few important enamels of the painted class produced during the reigns of Louis XV and XVI, but opaque enamel painted in the style of Boucher, and other French artists, was used for small articles, snuff and patch boxes, candlesticks and miniature frames. This style of enamel lent itself to the frivolous fashions of the day and became very popular. It was made also in England and was called Battersea and Bilston enamel. In these varieties the decoration often consisted of a

transferred design of black, which was in great contrast to the gaily colored painting of the French work. The French Revolution sounded the knell of art-enamelling in the greater part of Northern Europe.

Painted enamels continue to be made in large quantities in Vienna and Paris. Some of the specimens may be interesting to the casual purchaser, but the connoisseur passes them by — they appeal no more to him than a piece of modern Royal Worcester porcelain would appeal to the admirer of the rare old *pâte tendre* of Sèvres. The signed, original (?) enamels by great masters are plentiful for the unwary to purchase, but there are few *objets d'art* more rare or costly than authentic painted enamels of the sixteenth century.

The works of Limousin, Courteys and other great enamellers are all known, as are the works of Van Dyke, Rembrandt, and other old masters. Now and then a treasure, heretofore unknown, is brought into notice. The rarity of enamels precludes their being found outside of museums or private collections. The only opportunity open for purchase to the collector is when a collection is dispersed by auction in London or Paris. As the European museums are always eager to add to their already large collections, unlimited indeed must be the purse, if one would become the possessor of some rich gem. Some idea of the intrinsic value of noted examples of enamels may be formed when, at the sale of the Magnaic collection in London, in 1892, a hunting horn, by Léonard Limousin, fetched 6,300 guineas. This

piece had formerly been in the Strawberry Hill collection (Sir Horace Walpole's) and was originally made for Francis the First. This horn was an early work of Limousin, and showed the influence of Penicand.

We Americans, as a people, have been slow in appreciating enamels. Among the collections of art in our museums, one sees but few examples, and these are hardly representative of the best schools. Indeed the whole number of authentic enamels in our American museums could almost be counted on one's fingers. Generally speaking, the public museum is a very important factor in the art education of a people. The Victoria and Albert museum antedates our oldest art museum by only a couple of decades; and yet the collection of enamels therein contained is one of the finest and most complete in the world, and what is of great importance, is admirably arranged.

It is gratifying that the societies of arts and crafts in America have given attention to the development of enamelling. It is an art worthy of the highest effort. And there is no reason why, with the understanding and advantages of the present age, work could not be produced which would compare favorably with the great enamels of the past.

Authorities Consulted.

Viollet-le-Duc, Dictionnaire Raisonné du mobilier Français.

Hand-book of the Arts of the Middle Ages, Jules Labarte.

Theory and Practice of Art-Enamelling on Metals, H. H. Cunynghame, C. B.
History of Furniture, Albert Jacquemart.
The Arts of the Middle Ages, Paul La Croix.
Glass, by Alexander Nesbitt, F. S. A.
Harvard's Dictionnaire de l'Ameublement et de la decoration.

EDITORIAL

NOTHING is more important to the student of design than the habit of always connecting, in his own mind, the ideas of ornament and use. Good ornament represents a great deal more than itself; it represents or suggests the structure of the object it decorates, and, by so doing, it represents its use. In principle all ornament is bad which contradicts the lines of construction of the object it is put upon, and, tested by this principle, the ornament upon our modern steel-constructed buildings is unsound, for it usually follows the lines of stone construction, and the ornament which would beautifully suggest the lines of steel construction has not, as yet, been created. Modern inventions applicable to household use — such as electric lighting — all require the creating of new ornament adapted to the new construction, if the ornament is to be really sound; but, for the most part, we find only modified forms of decoration belonging to older forms of construction.

Let us stop imitating. Let us grasp the principles by which great designs have been made in the past, and let us frankly use these principles in the modern problems before us. But do not let us copy the surface results of the past, while ignoring the principles upon which they are built. This will save us from lawless eccentricity on the one hand and lifeless conventionality on the other.

If Phidias were alive to-day, he would not do the work he did in Greece two thousand years ago.

He would work with the same principles, but the result would be modern as well as great.
The ornament must always be related to the use, just as, in the plant, the flower is related to the stem and root.

As regards color-design, it is interesting to know that the beautiful mounted butterflies which can be bought from the collectors or their agents are being used to a considerable extent as examples of perfect color-harmonies. A large number of these butterflies are sent out annually to Worth, the dressmaker in Paris, whose dresses often represent very happy combinations of color.

Much can be done to train the eye to a true color sense by familiarity with natural harmonies such as these, but a knowledge of the principles underlying them is essential to the work of a master.
Valuable help to the acquiring of such knowledge can be got in Dr. Denman W. Ross's class in the Theory of Design, at the Summer School of Harvard University.

Professor Triggs's "Chapters in the History of the Arts and Crafts Movement"

In these "Chapters" Prof. Oscar Lovell Triggs, of Chicago University, has made a valuable contribution to the literature of a subject that is being more and more recognized as having a deep significance in our modern life. In the first three chapters he shows the relations which Carlyle, Ruskin

and Morris bore to the awakening of that spirit of unrest and discontent, which resulted from a realization of the loss of instinctive art in the productions of the times, and led — through Morris's activities —to a reform movement based upon the conviction that real art must spring from a normally happy and contented life, of which it is the natural and inevitable expression.

An account is given of Mr. Ashbee's work at Essex House, and of his plea for the "reconstructed workshop," which should be a workshop and schoolroom so combined as to give the most useful training. Another chapter describes the Rookwood Pottery as "An Ideal Workshop," having that unusual commercial asset, a soul.

In the closing chapter on "The Development of the Industrial Consciousness," Professor Triggs explains his ideas as to the trend of modern society towards a time when "art will be synonymous with life, and the very activity of life will be an artistic activity." He feels confident that the trust and the machine are simply instruments assisting in the more perfect organization and federation of the world, and thus a means towards the desired end of increased freedom for the individual — a freedom not from work, however, since "no one desires to be free from work, but to be free and self-directive in his work."

We are glad to welcome this book and to recommend it as well worth reading.

(The Bohemia Guild of the Industrial Art League. Chicago. 1902. $3.50.)

THE various technical conditions and limitations belonging to the various handicrafts, or the necessities of manufacture — to which the designer has to adapt his conceptions, his schemes of surface pattern, his linear compositions —these (conditions and limitations) really form the instrument upon which he plays. The true musician does not try (or want) to make the violin imitate the harp, or the violoncello, or any other instrument; he desires as an artist to give each instrument its own characteristic expression, and seeks, whatever his instrument, to interpret the music in strict accordance with its nature and construction.

Walter Crane

The Society of Arts and Crafts

Incorporated 1897

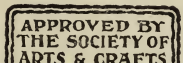
14 SOMERSET STREET, BOSTON

The permanent Exhibition and Salesroom of the Society, at 14 Somerset Street, is open daily from nine until five, closing at one o'clock on Saturdays during the summer.

The Society endeavors to bring the consumer into more direct touch with the producer, believing that a knowledge of the maker and his work gives an added interest to anything which has the touch of art about it.

The Society only admits for exhibition or sale, work which has been made by members and approved by its jury.

The mark of the society insures to purchasers a certain standard of excellence, and is therefore being more and more recognized by people of artistic discrimination as an evidence of real worth.



The Secretary is in position to arrange for the execution of special orders in a variety of the Crafts, and will be pleased to confer with those having such work to be done.

LILY GLASS WORKS

184 BOYLSTON STREET, BOSTON

WINDOWS made in stained and crystal glass, for use in churches or houses, from original designs. All work — both in drawing and color — is done by the artist.

Select Printing Papers

WE are constantly in touch with the best American and Foreign paper makers, securing new and exclusive grades of book and cover papers.

With these papers and our distinctive styles of types, we are able to produce printing of marked individuality.

The Heintzemann Press
655 Atlantic Avenue Boston

WEDDING GIFTS

FINE OLD FRENCH BRASSES
Interesting for decorative or practical purposes.

Old Lace, Embroidery
Brocade and Porcelain

SAMUEL B. DEAN

16 ARLINGTON STREET, BOSTON

(BAR HARBOR DURING SUMMER)

"The Mosher Books"

It is by their quality and not from quantity that these publications stand at the head of American book-making. "As gifts, books are always appropriate for Weddings, Engagements, Birthdays, or other occasions," and

THE MOSHER BOOKS

offer in various special sets, suitably put up in cabinet style boxes, something quite out of the ordinary. Prices for these special sets are from $2.25 to $25.00. Single volumes can also be had on Imperial Japan vellum, limited to a very few copies, numbered and signed by the publisher, ranging in price from $2.50 to $30.00.

A COMPLETE DESCRIPTIVE LIST

of sixty-eight pages, choicely printed in red and black, will be sent to any address, post-paid on application.

Thomas B. Mosher

PORTLAND, MAINE

The *Handicraft* Shop

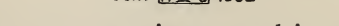
I SOMERSET STREET, BOSTON

is prepared to convert old silver, which may be either too ugly or too worn for use, into ware which is both useful and beautiful.

As the original silver is used, when desired, the sentiment connected with old family silver may be retained and associated with forms which are more serviceable and appropriate, and which should therefore give a greater delight to many succeeding generations.

Repairing of all kinds is done; but no work is solicited which is not worth thorough and careful attention.

All approved metal work bears the Shop's mark as well as the year and quality marks.



Enamels are sometimes used in connection with the copper and silver work.

An assortment of the work of the shop will be found at the rooms of the *Society of Arts and Crafts, 14 Somerset Street, Boston.*

FORTHCOMING numbers of Handicraft will contain articles by Mr. Howard Pyle, Prof. H. Langford Warren and Dr. Denman W. Ross.

THE dome of the Vatican, the porches of Rheims or Chartres, the vaults and arches of their aisles, the canopy of the tomb, and the spire of the belfry are art forms resulting from the mere requirement that a certain space should be strongly covered from heat and rain.

John Ruskin

The Heintzemann Press, Boston

HANDICRAFT

PUBLISHED MONTHLY BY THE
SOCIETY OF ARTS AND CRAFTS
14 SOMERSET STREET, BOSTON
MASSACHUSETTS VOL. I. NO. V

AUGUST 1902

$1.00 A YEAR 10 CENTS A COPY

WHATSOEVER of morality and of intelligence; what of patience, perseverance, faithfulness of method, insight, ingenuity, energy: in a word, whatsoever of Strength the man had in him will lie written in the Work he does.

Thomas Carlyle

NEWCOMB POTTERY NEW ORLEANS LOUISIANA. Conducted in the interests of handicraft by the ART DEPARTMENT of NEWCOMB COLLEGE..

LAURIN HOVEY MARTIN, *23 Irvington Street, Boston, Mass.* METAL WORK & ENAMELING
Designer and Craftsman *South Kensington Medalist*

J. VAUGHAN DENNETT, *Hingham, Massachusetts* *FURNITURE DESIGNER & CABINET MAKER*

MRS. E. J. WEBER, *Room 9, 48 Boylston St., Boston* *FINE LACES* cleaned, repaired, restored and made over. *Pillow and Point Laces* made to order

WARREN S. KILBURN, *185 Franklin St. Boston* *High-class HALF-TONE & ZINC ENGRAVING* Personal attention given to Book-Plates

MISS PILSBURY AND MISS PATTEN, *PORTRAIT PHOTOGRAPHERS.* Special attention given to photographing children at the studios or in their homes
Studios: 248 BOYLSTON STREET, BOSTON
Telephone: Back Bay, 308-2

THE MERRIMAC POTTERY COMPANY, *Newburyport, Mass.*, will be pleased to send its catalogue of *GARDEN POTTERY* on request. A few pieces are shown by the Society of Arts & Crafts, 14 Somerset St., Boston

The Salesroom of the *SOCIETY OF ARTS & CRAFTS* will close at one o'clock on Saturdays during the summer

Readers will confer a favor by mentioning "Handicraft" *when writing to advertisers*

Subscriptions may still commence with Volume I, Number I, if desired. The contents of the numbers already issued are as follows :

APRIL

PRINCIPLES OF HANDICRAFT

THE PAST YEAR AND ITS LESSONS

An Address delivered to the Society of Arts and Crafts, on November 22, 1901, by Arthur A. Carey, President of the Society

ILLUSTRATIONS OF SILVER MADE AT THE HANDICRAFT SHOP

MAY

ÆSTHETICS AND ETHICS

Mrs. Hartley Dennett

STYLE IN THE COMPOSITION OF TYPE

D. B. Updike, the Merrymount Press, Boston. Illustrated

JUNE

CUPS

Sarah W. Whitman

LACE-MAKING IN BOSTON

Sylvester Baxter. Illustrated

JULY

ART ENAMELS AND ENAMELLING

Samuel Bridge Dean. Illustrated

HANDICRAFT

VOL. I. AUGUST 1902 NO. V

ARTHUR A. CAREY, *Editor*

CHARLES ELIOT NORTON, H. LANGFORD WARREN } *Associate Editors*

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR AUGUST

THE ARTIST AS CRAFTSMAN
Sylvester Baxter. Illustrated

EDITORIAL AND REVIEW

Copyright, 1902, by The Society of Arts and Crafts

Published monthly by The Society of Arts and Crafts, at 14 Somerset Street, Boston, Massachusetts
Annual Subscription, $1.00. Single Copies, Ten Cents
Foreign Subscriptions, $1.25
Checks, money orders, etc., should be made payable to The Society of Arts and Crafts
When a change of address is desired, both the old and the new address should be given
The Editor may be addressed at 50 State Street, Boston
Address all business communications to Frederic Allen Whiting, Secretary, 14 Somerset Street, Boston

Principles of Handicraft

I. Motives. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. Conditions. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. Artistic Co-operation. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. Social Co-operation. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. Results. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

"It is only possible to answer for the final truth of principles, not for the direct success of plans."

HANDICRAFT

VOL. I AUGUST 1902 NO. V

THE ARTIST AS CRAFTSMAN

By Sylvester Baxter

The true artist must cherish the highest ideals in his work. He feels that he must live for and by his art if he is to make the best of himself. So he cheerfully faces poverty and discouragement and determines to pursue his calling with single-hearted devotion. Often he succeeds and gains a high place, with all the rewards that belong thereto,— reputation, a demand for his work, and correspondingly the opportunity to do the things that are his heart's desire. But after all, these are exceptions in the world's great army of artists. There may be hundreds of others, thousands of others even — equally talented, perhaps, with the successful ones — who for some reason or other are not enabled to make their way as they would, and who in their aspirations find themselves continually thwarted by circumstance.

There is something almost appalling in the spectacle of the vast number of young recruits who are ever enrolling themselves in the army of art,— the many thousands that fill our art schools; youths whose love of the beautiful and whose desire to depict the beautiful urge them onward with young enthusiasm to lives that shall be devoted to the service of beauty. It is true that the love of beauty is growing in the

world, and that the demand for art is consequently increasing. But the supply of artists is increasing likewise, out of all proportion to the demand. The question therefore is, what shall the artist do?

Like all others that start out in the world, the artist must face the stern realities of existence. He should cherish no illusions as to his chosen calling; he should learn to see its conditions as they are, not as he would like to have them, and shape his course accordingly. If he could only work in precisely the way he would like to work, and do just those things that he would like best to do, it would be a delightful state of affairs. But he must learn that his own calling can be no exception among men's callings in general, and that it must be governed by the same laws that govern the pursuit of all callings. Reduced to the plainest terms, the work of the artist will be seen to be a pursuit like any other pursuit, and amenable to the laws of supply and demand.

The most numerous class of artists are the painters. Now there is a limit to the demand for pictures. So, unless the demand can be increased, either the output of painted canvas must be limited or a large proportion of the output must go without a market. Hence it is useless to talk of lack of appreciation and to blame the neglectful world for not flocking to the studio of the unrecognized painter to demand the work that he knows is so good. There is no reason why the painter, or the sculptor, in their calling, should be governed by laws different from those that shape activities in other forms of artistic pursuit. The writer, for instance — the one who ex-

presses his ideas in words — may have his ideal in the highest forms of imaginative composition. His greatest pleasure might be in poetic work. But he knows that poetry is a drug in the literary market,— the demand for it is exceedingly limited, and therefore there can be few "professional poets" in the world. The aspiring writer himself is likely to share the prejudice of the world at large against the man that goes mooning round, thinking up verses, and looking to that for a livelihood. So he foregoes the luxury of rhyme and rhythm and practises other forms of writing that are more in demand. He would like to express himself ideally, like the painter. But he knows that he cannot give his life to it, and live. He therefore relegates his indulgence in the higher forms to which his faculties have been trained to the chance moments when he can afford to,— the time snatched from leisure, or when the desire for the expression of what he feels is best within his soul becomes overpowering and must find utterance. Occasionally the voice thus expressed may strike the ear of the world in a way to command attention and assure continued hearing. But these chances are rare; if he is to express himself to all, the writer must employ the medium whereby the world wills to listen.

In point of fact, the great majority of painters find it impracticable to give themselves absolutely to art for art's sake. Even in what they paint they have to be governed by the market demand. Many a portrait painter, for example, might much prefer to paint landscape. But portraiture is what pays, and he must govern his inclinations accordingly. Or,

in order to live, the painter must paint "potboilers," —that is, he must give a large part of his energy to the production of the pictures that will readily sell and which do not express his best capabilities. But for the work that he most desires to do, he must chance it. If he only takes care to make good potboilers, to make them expressive of himself so far as they go, that is much. There is potboiling in literature as in the depictive arts. But the much hurried and worried journalist who is not chary of putting his truest thought into his work, ephemeral though it be, and giving it the best shape that conditions will allow, will thereby be the better equipped for giving himself the finer literary expression that belongs to more deliberate production.

Even the potboiler recourse, however, is insufficient for the painter. The market is likely to be overstocked with that sort of thing. The most common means for securing a livelihood is to resort to teaching. Indeed, so prevalent is this practice that not infrequently the pupil begins to teach while himself yet a student. Though in this way instruction may be passed on while still fresh from the master, it may well be questioned if its value is not dulled in second-hand delivery. As to teaching, it is one thing to impart one's knowledge to a chosen few, of assured fitness to learn, and quite another thing for the master to devote the best of his energy to the classes whose instruction forms his dependence for regular income, leaving the artist fatigued in body and mind for the work that demands his freshest powers if it is to be worthy of

him. It is commonly agreed among artists that teaching, as it usually has to be practised, is one of the greatest and most exhaustive afflictions that necessity can bring upon them.

For many painters, illustration assures a steady income and is often extraordinarily lucrative. It requires a peculiar talent, or at least a specially developed manner of artistic expression which some of the most talented of painters are not amenable to. When adequately reproduced, illustration is a sympathetic form of work for the artist,—something to which he may well give enthusiastic endeavor. Illustration of the daily press has enormously extended the field, but has brought about a corresponding degradation of the art, with its conditions of hasty execution and wretched reproduction that sets at naught the best effort. Occasionally there is such a thing as good illustration in the daily press and some excellent talent has thus been developed. But, as a rule, one of the worst fates that could be imagined for a talented young fellow is to be condemned to service as a newspaper illustrator.

We see that comparatively few painters can work just as they would like to work. Even if they give their entire time to their painting they must give much of it, perhaps the better part of it, to painting what they least like to paint. Others must teach, and others must illustrate. Beyond these are various possible forms of activity. The main thing is to choose that which is most in sympathy with the calling and the aims of the artist. In the first place it is important that the artist should have a thorough under-

standing of the nature and the purport of his own art. Among painters there is too apt to be a feeling that painting is all there is to art; that applied art, industrial art, or even decorative art, are something outside of art pure and simple; that to engage in such forms of art implies a lowering of the standard of "art for art's sake." Painters who feel this way might be inclined to modify their sentiments if they were better informed as to the history of their own art, — that its early development proceeded mainly along decorative lines; its function that of embellishment, and thereby serving as a feature of a larger whole. Great paintings of sacred subjects, intended for the walls of churches or convents, for instance, were painted with reference to their intended environment. Considerations of permanency led to their being painted separately, upon canvas, rather than upon the wall itself. The adornment of secular buildings took a similar course. In such work both picture and frame were designed with reference to architectural decoration. Not infrequently the architect himself was the author of the decorative work. One of the latest instances is that of the great church of Our Lady of Carmen in Celaya, Mexico, where, in the first years of the nineteenth century, its celebrated architect, Tresguerras, painted all the pictures and also did most of the sculpture, with a remarkable effect of unity as the result.

Smaller pictures, painted upon wood or copper, were portions of shrines, reliquaries, tabernacles, cabinets, and the like, and the painter was often the

artist who designed and wrought the entire work. Here we come directly to the union of the painter with the craftsman. Only as the canvases became detached from the walls for some reason or other, and the panels separated from the objects of which they were a part, were they thrown upon the market by themselves and coveted by collectors. In such ways the production of "easel pictures," as such, was brought about, and painting came to be considered as an art in and for itself. But the painter needs to realize that art means vastly more than the spreading of pigments upon canvas, as the sculptor likewise needs to know that his art implies far more than the single statue, bust or group, and even the architect must learn that true architecture goes beyond the building itself. All these arts bear relation to what lies without their own limits — and the more fully they are considered in their bearings upon the things and the life around them the more truly will they meet their own purpose.

It has often been noted that good artists are good craftsmen; that is, that they know how to work with tools, and are skillful and ingenious in the making of things. Resourcefulness in these ways seems to go with a corresponding fineness and delicacy of observation, sensitiveness to impressions and capacity to interpret and depict imaginatively. Therefore well grounded manual training is something of no slight importance in fitting the artist for his art. Conversely, in seeking the activity desired, beside the practice of his more immediate art, some form of handicraft should be the

more sympathetic thing. Artists who have done this, testify that it is a relief to turn from one thing to another, exercising the hands and the artistic faculties in other ways.

In turning his attention to decorative work the painter proceeds in the true direction. He approaches, and often enters upon, the realm of handicraft. The decorative painter, to produce worthily, must consider his work in relation to its environment. Unless it is thus considered, whatever its excellence regarded by itself alone, it will fail of its desired intention. The painter of the easel picture, destined to hang the artist knows not where, appreciates this when he sends his work to a general exhibition and finds its effect, if not "killed," at least much injured, by the inharmonious color, tone, or lighting that are all about it. The decorative artist, while subjecting himself to certain limitations that the painter of the easel picture is unrestrained by, at the same time enlarges his scope by amplifying his horizon. And by conforming with his limitations he enhances certain qualities in his art, just as the poet does when he keeps his imagination subject to the limitations of rhythm, rhyme, and a chosen form of verse, instead of ranging free and unhampered in the luxuriant fields of prose composition. Some of our foremost painters — men of the finest and most poetic imagination — turn by preference to decorative activities, making a sort of luxury — an avocation — of their easel-picture work. Mural painting is one great stage in the field of decorative design. Closely allied

therewith is the designing of stained glass windows. Narrower of scope, more formal, more constricted, more hampered by convention perhaps, though by no means with door closed against unconventionality, — witnessed by various charming results in American practice under new departures, — stained-glass design is in certain respects the converse of mural design; as in its regard to the wall-opening rather than the wall itself, and with translucence its dominant quality as opposed to opacity, — but each laying equal stress upon maintaining due flatness in surface.

The more conversant the mural painter is with the technique of construction, the better is likely to be his design. The trained architect, for instance, other things being equal, will make the better mural painter, and probably would be still better if back of the architect lay manual experience in wall-building. So with the stained-glass designer, — the better he knows the materials with which he has to do, the more he knows about glass and glass-making, and the more practically experienced he is in assembling his materials and in the nice manipulations of his lead in producing respectively strength or delicacy of line, as desired, the better his work is likely to be.

Instances are perhaps rare where an entire interior, both in mural decoration and in window decoration, is considered as a unit, — the entire thing the work either of one artist or of a group of artists all working as one, each doing his part with invariable regard to what is done by his fellows, and all acting

to a common end: to produce a beautiful whole through aiming to make the very best of his own individual work; so shaping that work as to enhance whatever is done by his fellows who, working in the same spirit, will likewise enhance the effect of what he himself has done. In this way, and in this sense, his associates are extensions of his own hands and enlargements of his own mind and soul,—One with himself and he One with them.

Such an ideal interior as is here suggested would not be created in piecemeal fashion, one part at one time and others at another time,—say the walls decorated first, with wholly admirable results until the colored windows, put in one after the other, change the light in a way that perverts the beautiful mural effect originally obtained. The wall-decorations would have to be considered with reference to the colored light from the windows, and the windows with reference to their aspect in association with the mural painting.

Furthermore, the completion of the room would come with the fittings and furnishings, and these would be wrought with reference to the walls, the windows, the ceiling, and the like. These things would also be wrought in the same sense of unity, and to reach this end in the best-desired fashion not only would the architect have to design harmoniously,—where not his own craftsman, as would hardly be practicable under existing conditions,—but the craftsmen would likewise have to work in unity with the architect and enter intelligently and creatively into his own conceptions. This brings us

fully to the artist as craftsman. The artist-painter — he that aims at pure art, the art-for-art's-sake man — is very often inclined to depreciate the value of art in other things outside his own particular sphere. As a case in point may be cited the utterance of a certain painter whose talent it is a pleasure to recognize, but who took occasion to express himself as out of sympathy with the movement for civic art — the splendid desire to make an entire city beautiful by making it beautiful in all its parts; an assemblage of beautiful units — for the reason that muddy streets were more paintable, and dirt in general was more picturesque than cleanliness! Argument is hardly called for to show the absolute and unwholesome perversity of such a point of view. The work of the artist is of value only as it embellishes human life, — beautifying the life of the worker in the doing of it and the lives of his fellows in the seeing of it. The artist must recognize that all things that embellish life, when made by human hands with that intent, are works of art; inspired by the same creative motive whereby the beautiful things of nature that embellish life were in some way wrought by the Great Artist. All alike are works of art.

Too many painters are inclined to hold that all the art in a great museum is confined to the picture-galleries; and that the other parts of the institution, where stand the great collections of textiles, fictiles, metal-work, and the like, are merely storage-places of bric-a-brac — and consequently but little better than rubbish chambers, with accumulations of pots and pans, and other trumpery. It may be that the

total effect of these things, as thus displayed, is unbeautiful. This is so by reason of the necessities of space and arrangement. But likewise the public picture-galleries are unbeautiful when viewed as a whole, by virtue of the same necessities. Just as these masterworks of painting, however, are each beautiful when regarded by themselves, so these masterworks of textile, fictile, or metallurgical art, classed in such places of honor, are likewise beautiful when viewed by themselves.

The painter well appreciates the quality of these things, after all. He delights in owning them, and often lavishes his means upon their collection. His eyes, exquisitely attuned to sensuous impressions, linger lovingly upon their charms of form, color, tone and design, and he takes keen pleasure in reproducing them in his pictures. Hence let him recognize his own peer in the brother artist that made them — whether an humble weaver in farthest India; a modest carver in Japan, where an entire people lives in art and works in art; or a diligent iron-worker in Spain, or an Indian stone-carver in tropical Mexico — all alike his equals in expressing each in his own way the sense of the beautiful in his soul; some embellishing life by imparting beauty to the things of every-day use and of every-day vision; others beautifying the things of uncommon use and the things set apart in the world's treasure-chambers. And which shall be the greater service? Truly, many of the humbly-wrought things of every-day use, common in the public eye, shall likewise come to be treasured as precious.

With his skill at handicraft and his delight in the imaging of these beautiful things from artisan hands, the aspiring artist-painter may well rejoice his soul in the task of giving beauty to common things for the adornment of every-day life, while finding profit in the doing thereof as something to assure him bread and meat. To that end he may spare some moments from the time given to the pursuit of ideals — work which, while perhaps it may yield him sauce and wine on occasion, has perhaps proved in the long run a poor staff to lean upon for the necessities of existence. And for this, after all, he need not rob himself of the precious hours demanded for his painting,—not so much, indeed, as he might have to give to his nerve-exhausting teaching. A considerable portion of the time, particularly in the short winter days, the light in his studio is unfavorable for painting. The opportunity for other remunerative occupation at such hours should therefore be particularly welcome. And for many a painter there could be no extra employment more sympathetic than some form of artistic handicraft. What manner of handicraft it should be is, of course, a matter of choice,—depending on the artist's predilections and also upon the demand for this or that kind of work. There is a wide range to choose from; work in wood, in metal, in textiles. By doing something that has not commonly been done, or by giving beautiful shape to some sort of thing in every-day use that hitherto has ordinarily been without beauty, it is possible to create a demand that may become a wide one. It should be borne in

mind that nothing of utility is too common, too humble or too insignificant, to bar endowment with beauty. In Japan, for instance, the most ordinary kitchen utensils are works of art. To make it worth the while, however, for the artist to engage in handicraft, he must, of course, give his attention to those things that will yield at least a fair remuneration, paying him adequately for the time employed. Various instances of such activities on the part of artists might be cited. A certain prominent painter has made and carved the frames for his own pictures with admirable results. He is thus enabled to shape the design according to the character of the painting. Both picture and frame, wrought by the same hand, have a charming unity. Often, when the frame is made with reference to the picture, it may be possible to give it a touch of symbolism that shall decoratively express the significance of the work.

Pyrography, so much in vogue among amateurs, is capable of beautiful results in the hands of the true artist. One young painter who has enthusiastically devoted himself to handicraft-work has found pyrography a capital aid in connection with wood-carving. He produces beautiful picture-frames in this way, and also finely carved chairs and tables. He obtains plain and well-shaped furniture and works out the carved ornamentation upon the basis thus obtained. He might, of course, go farther and make the furniture itself. But the saving of time is an all important consideration. There should be a good field for attractive decorative work in the making of artistic business signs in

place of the commonplace and often exceedingly ugly devices that now prevail in city streets. A movement for this purpose has recently been instituted in Paris, headed by Edouard Detaille, the eminent painter of battle-scenes, who regards it as a matter of no slight importance and thoroughly worthy of dignified artistic endeavor. Such a tendency, once started among us, ought to make good headway. It should appeal to business men, for the possession of a well designed and attractive sign, possibly the work of an artist of reputation, is of uncommon worth as an advertising feature. Work of this sort offers good incentives for artistic invention and suitably adapted design that should graphically characterize what it stands for. The idea is quite in accord with the strong movement for civic improvement and the artistic development of our cities that is making itself felt in this country. In itself such work should add very materially to the interest and beauty of our streets. Sign-painting by artists is, of course, no new thing. In former days, many a painter on his sketching tours in the country has settled his tavern bill by painting a sign for the inn-keeper. There are so many of these artist-painted signs that various collectors have made a specialty of them. Many examples have been identified as the work of eminent men and prized accordingly. A collection of such signs is a feature of the Guildhall summer exhibition in London this year.

Among the beginnings of this artistic-sign movement in this country may be mentioned a handsomely de-

signed example recently hung before a restaurant in School street, Boston,—the work of a prominent Boston painter, skilled in various branches of decorative work. Frankly signed by the artist, it capitally sets forth its purpose and makes an interesting contribution to the street scene. With the advance of the movement for civic beauty there should arise many new opportunities for artists to engage in sympathetic handicraft and decorative activities.

The handicraft work of a certain New York sculptor of eminence deserves mention. Accompanying his customary employment he is wont to divert himself with the production of metal-work in silver and gold—clasps, brooches, and the like, richly wrought and often enamelled or set with stones. A very notable instance of handicraft development is that of a Boston lady,—thoroughly trained as a painter and one of the most talented pupils of a great French master. Possessed of ample means, a social leader, she became so interested in handicraft activities as to give the greater part of her time to them, establishing a large atelier for stained glass, metal-work, bookbindings, and other forms of industrial art.

We have considered a room which in design, decoration, fitting and furnishing should be carried out in perfect unison. Let us go farther,—to the case of a great building, a monumental building, which internally and externally, together with the grounds about it, should be wrought in the same spirit. Let us go farther yet, to a group of such buildings, a civic group—and why not an entire city? Such an

ideal has already been approximated. For example, the glorious White City of 1893, where from the magnificent plan of the landscape architect as the essential basis was developed the entire superb conception,—architects working in unison to a common end; sculptors and painters also well in accord. Is it too great an ideal to look to the coming of the day when associations of artists and craftsmen—every artist a craftsman in his way and every craftsman an artist also in his way—shall joyously take upon themselves such tasks, working each for all and all for each, in the cause of the world beautiful?



Sign by Edmund H. Garrett

EDITORIAL

WHY is it that the quality of the motive in the craftsman produces so important an effect on the quality of his work?

First, because it affects his standard of what the work ought to be: if his first object is to sell his work, he will naturally make it as salable as possible; that is, as attractive as possible to people whose taste is likely to be inferior to his own. When he does this, he is of course unfaithful to his artistic standards, and therefore must unavoidably deteriorate in the quality of his work. In doing so, however, he will not necessarily deteriorate in character, for the earning of bread to support his family is an even higher duty than fidelity to his artistic conscience, and it is only when he is unfaithful to that conscience from choice, free from the dictates of any higher law, that his character must deteriorate as well as his work.

Secondly, because it affects his pleasure in his work. We all know the difference between doing work because we love it, and doing it because it will bring us something else that we want. We also know the difference in our enjoyment of a poem or other work of art when, on the one hand, we feel keenly that it answers a present need of our own, and when, on the other, we have been told that it is excellent and that we ought to admire it. The latter is a straining after a standard that belongs to some one else, the other is the free enjoyment of our own satisfaction.

There is the same difference in the enjoyment of

the maker of a work of art as there is in us who enjoy it. In the one case the artist does his work because he must, although it may be disagreeable,— in the other he does it because he loves it, and he loves it because it is an effort, however small, to approach a step toward his own standard of perfection.

According to William Morris, work done under these circumstances is the only work that can be called real art, for it is the pleasure in the making that gives it its peculiar charm: "that thing which I understand by real art is the expression by man of his pleasure in labor."

Douglas Cockerell's "Bookbinding."

It is a pleasure to be able to so heartily recommend a book as we can this excellent handbook by Mr. Cockerell, which will prove well worth reading to any one interested in the binding or care of books. The introduction and the two chapters on the care of books will especially appeal to book-lovers and should do much towards making the reading public realize the amount of patience and attention necessary to bind any book well, not to speak of the intricate processes required to clean and restore old books before binding them.

Mr. Cockerell is a pupil of Mr. T. J. Cobden-Sanderson, the London lawyer who left his profession to study and practice bookbinding, and writes from what the commercial binders consider the amateur standpoint — that of a man doing a limited amount

of one class of work. Some of the methods he recommends are looked upon as antiquated by professionals. A point in case is the use of shears and the plough — a double process — for cutting millboards, instead of adopting the modern shear knife which cuts accurately and quickly without the strain and injury to the boards sometimes resulting from the use of the shears. Such opportunities for criticising methods are rare, however, and the book as a whole is probably the clearest and most complete treatise on bookbinding now obtainable.

It seems to us unfortunate that the publishers have not taken more seriously Mr. Cockerell's appeal for better bindings on books of permanent value, and led the way by at least stitching and preparing this book for its casing according to the methods he recommends on page 20. The book is typographically simple and attractive.

(Bookbinding, and the Care of Books: A handbook for Amateurs, Bookbinders and Librarians. D. Appleton & Company, N. Y. $ 1.20 net.)

BOOKBINDING AND THE CARE OF BOOKS. A Handbook for Amateurs, Bookbinders and Librarians. By DOUGLAS COCKERELL. *120 illustrations and diagrams, and 8 collotype reproductions of bindings. 12mo. Cloth, $1.20 net; postage 8 cents additional.* This is the first volume in our

ARTISTIC CRAFTS SERIES

A Standard Series of Technical Handbooks

OTHERS IN PREPARATION

Gold and Silversmiths' Work. By Mr. H. Wilson

Cabinetmaking and Designing. By Mr. C. Spooner

D. APPLETON AND COMPANY, *Publishers*

New England Agency: 120 Boylston St., Boston, Mass.

SEND YOUR NAME FOR ATTRACTIVE ANNOUNCEMENT

The Society of Arts and Crafts

Invites visitors in Boston to call at

14 SOMERSET STREET

where will be found an exhibition and salesroom of work designed or executed by members of the Society and approved by its Jury — each piece bearing the Society's mark of approval.

The Secretary is in position to arrange for the execution of special orders in a variety of the Crafts, and will be pleased to confer with those having such work to be done.

LILY GLASS WORKS

184 BOYLSTON STREET, BOSTON

WINDOWS made in stained and crystal glass, for use in churches or houses, from original designs. All work — both in drawing and color — is done by the artist.

Privately Printed Books

We have a variety of **distinctive types and select papers**, especially adapted to the printing of Private Editions

Press of **Carl H. Heintzemann**

DEWEY SQUARE, BOSTON

WEDDING GIFTS

FINE OLD FRENCH BRASSES

Interesting for decorative or practical purposes.

Old Lace, Embroidery
Brocade and Porcelain

SAMUEL B. DEAN

16 ARLINGTON STREET, BOSTON

(BAR HARBOR DURING SUMMER)

"The Mosher Books"

It is by their quality and not from quantity that these publications stand at the head of American book-making. "As gifts, books are always appropriate for Weddings, Engagements, Birthdays, or other occasions," and

THE MOSHER BOOKS

offer in various special sets, suitably put up in cabinet style boxes, something quite out of the ordinary. Prices for these special sets are from $2.25 to $25.00. Single volumes can also be had on Imperial Japan vellum, limited to a very few copies, numbered and signed by the publisher, ranging in price from $2.50 to $30.00.

A COMPLETE DESCRIPTIVE LIST

of sixty-eight pages, choicely printed in red and black, will be sent to any address, post-paid on application.

Thomas B. Mosher

PORTLAND, MAINE

The *Handicraft* Shop

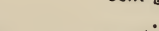
I SOMERSET STREET, BOSTON

is prepared to convert old silver, which may be either too ugly or too worn for use, into ware which is both useful and beautiful.

As the original silver is used, when desired, the sentiment connected with old family silver may be retained and associated with forms which are more serviceable and appropriate, and which should therefore give a greater delight to many succeeding generations.

Repairing of all kinds is done; but no work is solicited which is not worth thorough and careful attention.

All approved metal work bears the Shop's mark as well as the year and quality marks.



Enamels are sometimes used in connection with the copper and silver work.

An assortment of the work of the shop will be found at the rooms of the *Society of Arts and Crafts, 14 Somerset Street, Boston.*

FORTHCOMING numbers of Handicraft will contain articles by Mr. Howard Pyle, Prof. H. Langford Warren and Dr. Denman W. Ross.

ONE ought never to forget that by actually perfecting one piece one learns more than by beginning or half-finishing ten. Let it rest, let it rest and keep going back to it and working at it over and over again until there is not a note too much or too little, not a bar you could improve upon. Whether it is beautiful also is an entirely different matter, but perfect it must be perfected, unassailable.

Johannes Brahms

George Henschel Personal Recollections
Century Magazine LXI, No. 5. March, 1901

The Heintzemann Press, Boston

HANDICRAFT

PUBLISHED MONTHLY BY THE
SOCIETY OF ARTS AND CRAFTS
14 SOMERSET STREET, BOSTON
MASSACHUSETTS VOL. I. NO. VI

SEPTEMBER 1902

$1.00 A YEAR 10 CENTS A COPY

COME then, since we are so mighty, let us try if we can not do the one thing worth doing: make the world of which we are a part somewhat happier.

William Morris

NEWCOMB POTTERY NEW ORLEANS LOUISIANA. Conducted in the interests of handicraft by the ART DEPARTMENT of NEWCOMB COLLEGE

LAURIN HOVEY MARTIN, *23 Irvington Street, Boston, Mass.* METAL WORK & ENAMELING
Designer and Craftsman *South Kensington Medalist*

J. VAUGHAN DENNETT, *Hingham, Massachusetts* *FURNITURE DESIGNER & CABINET MAKER*

MRS. E. J. WEBER, *Room 9, 48 Boylston St., Boston* *FINE LACES* cleaned, repaired, restored and made over. *Pillow and Point Laces* made to order

WARREN S. KILBURN, *185 Franklin St. Boston* *High-class HALF-TONE & ZINC ENGRAVING* Personal attention given to Book-Plates

MISS PILSBURY AND MISS PATTEN, *PORTRAIT PHOTOGRAPHERS.* Special attention given to photographing children at the studios or in their homes
Studios: 248 BOYLSTON STREET, BOSTON
Telephone: Back Bay, 308-2

THE MERRIMAC POTTERY COMPANY, *Newburyport, Mass.*, will be pleased to send its catalogue of *GARDEN POTTERY* on request. A few pieces are shown by the Society of Arts & Crafts, 14 Somerset St., Boston

The Salesroom of the *SOCIETY OF ARTS & CRAFTS* will close at one o'clock on Saturdays during September

Readers will confer a favor by mentioning "Handicraft" *when writing to advertisers*

Subscriptions may still commence with Volume I, Number I, if desired. The contents of the numbers already issued are as follows :

APRIL

PRINCIPLES OF HANDICRAFT

THE PAST YEAR AND ITS LESSONS

An Address delivered to the Society of Arts and Crafts by Arthur A. Carey, President.

MAY

ÆSTHETICS AND ETHICS

Mrs. Hartley Dennett

STYLE IN THE COMPOSITION OF TYPE

D. B. Updike. Illustrated

JUNE

CUPS

Sarah W. Whitman

LACE-MAKING IN BOSTON

Sylvester Baxter. Illustrated

JULY

ART ENAMELS AND ENAMELLING

Samuel Bridge Dean. Illustrated

AUGUST

THE ARTIST AS CRAFTSMAN

Sylvester Baxter. Illustrated

HANDICRAFT

VOL. I. SEPTEMBER 1902 NO. VI

ARTHUR A. CAREY, *Editor*

CHARLES ELIOT NORTON, H. LANGFORD WARREN } *Associate Editors*

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR SEPTEMBER

THE PRESENT ASPECT OF AMERICAN ART FROM THE POINT OF VIEW OF AN ILLUSTRATOR

A Paper read before the Society of Arts and Crafts of Boston by Howard Pyle

Copyright, 1902, by The Society of Arts and Crafts

Published monthly by The Society of Arts and Crafts, at 14 Somerset Street, Boston, Massachusetts
Annual Subscription, $1.00. Single Copies, Ten Cents
Foreign Subscriptions, $1.25
Checks, money orders, etc., should be made payable to The Society of Arts and Crafts
When a change of address is desired, both the old and the new address should be given
The Editor may be addressed at 50 State Street, Boston
Address all business communications to Frederic Allen Whiting, Secretary, 14 Somerset Street, Boston

Principles of Handicraft

I. Motives. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. Conditions. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. Artistic Co-operation. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. Social Co-operation. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. Results. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

"It is only possible to answer for the final truth of principles, not for the direct success of plans."

HANDICRAFT

VOL. I SEPTEMBER 1902 NO. VI

THE PRESENT ASPECT OF AMERICAN ART FROM THE POINT OF VIEW OF AN ILLUSTRATOR

(*A Paper read before the Society of Arts & Crafts, Boston*)

By HOWARD PYLE

IF one accepts the axiom of political economy that money is stored up human labor, then the price paid for any commodity represents the amount of man's life that man is willing to expend to possess it. If, for instance, a man wants a pair of shoes he must give in exchange for them a certain quantity of stored up human labor; if he desires a new coat he must give an equivalent of human life for it; should he need a loaf of bread he either must himself labor or somebody must expend an hour of labor for him that his appetite may be quenched. By the same token, should he desire to own a work of Art he must pay for it an equivalent in money that represents the conserved energy, let us say, of a thousand men working at a blacksmith's forge for an entire day.

From this standpoint it seems to me that a rather exalted value is placed upon a work of Art if it proves, when finished, to be a salable commodity worth the accumulated labor of many men.

If it is not the sort of thing that men want, they will not buy it. If they do not buy it, it is not the

sort of thing that men want. If it is not the sort of thing that men want sufficiently to expend money for it, I cannot, for my own part, see why it should be created.

I am very well aware that it is thought to be somehow mean and mercenary to discuss the money value of a work of Art. "Art for Art's sake," is a high-sounding phrase, and it is imagined (especially in unsuccessful studios) to be rather a fine thing for a painter to paint obscurely, producing great works unrecognized by the vulgar world.

From the standpoint of a practical worker, it would seem to be a very plain statement of fact, that, if a cobbler does not sell his shoes, it is because they do not fit the feet of other men, and it would seem an equally natural inference to suppose that the very general failure to sell American pictures is because they do not fit the ideals of American men and women.

And as for the question of really great works remaining unrecognized and unpaid for; I do not believe such to be the case. Judging from the history of the past, one is inclined to the opinion that the really great artists — those whose paintings have lasted through the generations — have each in his day been financially as well as artistically successful. I cannot recall to myself any great pictures of the past that have not been adequately paid for. Nor can I recall any great works of Art that have descended to us through the past four or five hundred years, that have been painted in obscure studios and by unknown and

financially unsuccessful artists, or that such pictures were unrecognized or regarded as unmeritorious in their day. I do not know of any paintings which, entirely unrecognized in their time, have since been recognized as great works.

I make, in the beginning, this plea for practical values, because I feel it necessary to define my position, and why it is that I am inclined to judge the success or failure of American Art, not from the standpoint as to whether it may be abstractly successful or abstractly beautiful, but as to whether intelligent men and women — people of refinement, taste and culture — think American Art sufficiently beautiful to spend money to buy the pictures that American artists make.

I believe that I fully appreciate the great technical skill displayed in the creation of the better class of American art works; I am entirely and heartily willing to concede to the best of our painted canvases a depth and brilliancy of color and a fine subtlety of tone. I acknowledge that they possess, in the main, accuracy of drawing, ingenuity of conception and a fluency of expression that is at once my admiration and my envy — so unattainable is such technical skill to any one not practiced by years of study in modern academic training.

But, granting our American pictures all these excellencies of skill, there is yet lacking that one profounder quality — the quality of humanity — that is, in my opinion, the very fundamental reason why Art should be, and why pictures should be painted.

When I stand in the midst of an ordinary exhibition

of American paintings I cannot but wonder why the more part of the works have been painted at all, and of what particular use they are now that they are finished and framed. As house decorations they may, perhaps, be pretty well in place, but, from the standpoint of a higher Artistic purpose, they lack simplicity, depth and human interest. They do not at all fulfill the exalted purposes of Art as I apprehend those purposes to be.

Few, if any, of the pictures speak of anything that plain, thoughtful, men really know or care anything about. There is in them little of the nature that ordinary men love; there is small echo of the throb of the life of the great world that surrounds us.

Of course I do not in this intend to impugn the value of the several noble exceptions that only tend to prove the rule; I speak of the rule from which those noble exceptions are departures.

Nor do I wish to be otherwise mistaken in these expressions; my contention is not with the choice of subjects selected by our artists, nor with the manner in which these subjects are painted. That which I take exception to is the fundamental attitude that the artist has assumed in creating his work.

Every subject should, it seems to me, be treated from the standpoint of the man who approaches it and not from a standpoint that some other man has laid down for him.

The artists who exhibit are, presumably, all Americans, but their pictures, in the main, might as well have been painted in the studios of Paris, as in those

of Boston or New York, so lacking are they in anything distinctive or natural. They do not tell anything of the Americanism of the men who wrought them; they lack "subject," and I do not wonder that Americans do not seem to care to buy them.

American Artists appear to be so overawed by the influence of their European masters that they are afraid to paint like Americans.

If we are Americans, let us be American in our expressions; for surely originality of creation is a far greater and infinitely more God-like gift for a man to possess than the faculty of imitation. So if we paint at all, let us paint like Americans and not try to paint like Europeans.

As it is, the American picture is generally an exponent of the failure of trying to express a native thought in a foreign method. And I believe that this is the reason why American pictures do not find a ready sale.

The pictures of our better class of Exhibitions are exquisite technical efforts; nothing more and nothing less, and, except to a technician, they are without interest. They peregrinate from city to city, and town to town, in the hopeless quest of a possible buyer who never appears. They travel disconsolately from picture show to picture show, only, at last, to gravitate to, and maybe, to remain forever buried, in the studios from whence they originally emerged.

The poor, pathetic, hopeless young artist maybe soothes himself with the belief that the American picture buyer has no appreciation of Art. He talks

of "Pork-packers" and of "Money-Bags" and is apt to flatter himself with the thought that his work is too fine for common men to understand.

At most, this is cold comfort — and then it is not so. There are thousands upon thousands of wealthy people who possess both good taste and high ideals, and people of taste and with ideals always like a good picture. The fault of non-appreciation, from a practical standpoint, lies not with the picture *buyer*, but with the picture *maker*, for those thousands of Americans with taste and refinement, and possessed of means to gratify the same, are ready enough to buy the pictures of an American artist whenever such a picture strikes a note that rings true, and in sympathy with the deeper rhythmical tones of human love that every man possesses. I have not, for instance, heard that the canvasses of Winslow Homer are unappreciated or dishonored, either at home or abroad; nor have the landscapes of George Inness gone a-begging for purchasers unless I have been incorrectly informed.

Let no man who has failed of recognition flatter himself with the notion that he is too big and too great a genius to be appreciated by the world. No man is larger than all the world of mankind; a real artist is always seen among lesser men if he stand up broad-shouldered and big among his fellows. There is something about him very thin, indeed, if he slip into and is lost in some crack of obscurity.

Reverting to the parallel instance of the cobbler; a picture should fit some need of the soul to be

worth the buying, and the pictures displayed in our Annual Exhibitions do not appear to fulfil this requirement, at once practical and spiritual. Of the acres of painted pictures that hang upon the walls there are hardly half a dozen that show the finer and higher inspiration of a real and living Art. Of all the vacuous stretch of canvas displayed there is a dreadful and universal lack of anything that is high or anything that is exalted. Instead, there is a vast dabbling in color, a prodigious pottering with methods, an emptiness of result that makes the heart ache at the thought of so much precious time expended, of so many futile hopes doomed to disappointment, of so many budding ambitions that can bear only the fruit of failure and despair.

Personally, and as a practical worker of some years' standing, I know of few things so depressing as the average picture show. Standing in the midst of the unloved and useless exhibition, I cannot but think of some poor young artist who has labored for weeks, perhaps for months, alternately hoping and fearing as his work progresses; cheered now by his friends, anon discouraged by the lukewarm approbation of some indifferent visitor; working (he knows not for what) until his canvas is covered and his work is finished. It comes to the picture Exhibition; it is even well hung, maybe, but it fails to attract even a disapproving attention from the passing masses of visitors, who, in the main, look only at one or two of the array of paintings hung before them. What a poor return for years of study and for so many hours of alternating toil and hope!

A great and beautiful nature filled with the life of a divine humanity surrounds the young and ardent artist soul; the outcome is, maybe, an arrangement in color effects, a studio model posed as an angel, or draped in some outlandish costume — these and affected "symphonies" of green and purple, or of gray and red.

Our Art does not fit its requirements and it is a failure. It is a failure because it is not real. It is not real because it is not American. A work of Art must stand fundamentally upon a vital reality. If it is not alive it cannot stand; and our American Art is not alive.

Oftentimes it is said in defence of American painters who have not succeeded in their efforts, that Art is not National but that it is Universal — that it should not be limited by geographical boundaries. The phrase rings well, but, after all, tested by the acid of common sense, it is a counterfeit of truth.

Language, too, is universal, yet every people, geographically separated, speak in a different tongue or with a different accent. And as for the facts, there is certainly a French school of Art defined by specific boundaries, there is an English school, a Flemish school, a German school, an Italian school, a Spanish school, a Russian school, and so on to the end of the list. But can one truly say that there is to-day an American school of Art, except as some four or five earnest painters have upheld it, Atlas-like, upon their shoulders?

Besides, these are only arguments, and after all is said upon either side, the hard and insoluble fact

remains, that Americans do not appear to be very heartily attracted by American pictures.

It seems to me that our artists do not realize the great and vital fact that picturesqueness and beauty do not lie fundamentally in the object painted, but in the imagination of him who paints. Yet this is a fundamental fact in art, and, should a real artist be so inspired, I believe he could paint a finer picture of a locomotive engine than an ordinary technician could of an archangel. I do not believe that a wooden shod Dutch fisherman is really more interesting or more beautiful than his Yankee brother. We have been taught to think differently and a habit of thinking is hard to break. The West used to be descried as unpicturesque, but an American artist, after years of silence upon the part of the Art World, did, in his own manner, and within his own limitations, discover to us that there is no more picturesque object in the world than the Western cow-puncher.

I should be very sorry to assume an appearance of pessimism because of these contentions. I have every hope in the *future* of a really strong and powerful American school of Art. My objection is, that just now, in the *present*, the purposes of American Art are directed along false lines and that its achievements are not adequate, in view of the enormous labor and huge expense devoted to Art education in this country. I contend that our Exhibitions are, in general, filled with un-American pictures, and I even contend that our buildings are, in general, adorned with mural paintings that are not

American in their character. I contend that both artists and art-writers combine in limiting and contracting what should be wide and natural, and that art effort is compelled into narrow and sophisticated channels. I maintain that, from the very beginning, impractical aims and ideas are inculcated in our Art students. I affirm that the painters of to-day, instead of welcoming and encouraging a wide originality, seek to control the flow or inspiration into certain limits which they themselves have assigned, because they are not able to depart from them. I object that painters demand that Art efforts should be limited to arrangements of color, tonic effects, and the technical application of paint to canvas rather than to a statement of vital truths.

Upon this present tendency of American Art I am entirely pessimistic.

But in spite of all, I distinctly feel a strong and stronger protest moving beneath the surface of narrowness and superficiality. American taste is no longer satisfied with the pictures it sees. It desires something different though it does not quite know how to formulate its desires. Into the schools is creeping a desire for something more tangible and more solid than the painting of pots and pans, or the drawing of naked life models. Students are beginning to ask for something real in their Art instruction, and I am very optimistic in my belief that, in the near future, there shall burst forth from the hard shell of mannerism that just now surrounds us, a true and living American Art that shall glorify the world with its beauty and its grace.

II

Perhaps the key to the whole subject lies in the vital question, "What is Art?" The answer would appear to be very simple and comprehensive. It is the irrepressible impulse that impels man to create an image of what he loves that shall somehow convey to other men the delight that he himself experiences.

Technical method is only the vehicle to this expression. In itself technique possesses no value; but, when filled with that powerful creative impulse, it becomes very valuable and very beautiful.

If by means of his technique the artist may convey an echo of the delight that inspires his effort, then he has succeeded and is, in the degree of his success, a greater or a lesser artist. If he fail to convey such an expression he is no artist in the higher sense, no matter how much technical cleverness he may display in covering a canvas with paint. If the thought which he has conveyed is one that fits the emotional experience of many other human beings, then the picture representing such a thought is both broad and profound. If the work interests only because of its technical brilliancy or its technical beauty then, I take it, the Art so represented is both narrow and shallow.

True Art is founded upon nature; that which is founded upon technique is not true Art.

The Art that is inspired by nature must stand forever solid because it is founded upon a rock. The Art that is based upon technique must certainly fail,

because the standard of technique changes from one generation to another. The springtime of to-day delights the man of to-day just as it delighted Adam when he felt the warm sun upon his shoulders. But who cares for the great mass of pictures that were painted and admired thirty or forty years ago? The technique of that day has long gone by, and, thirty years hence, the technique of this day shall pass away and be forgotten with all the pictures that have been based upon it.

The glory of living nature shall last forever, and the pictures founded upon it shall continue for generations.

It seems to me that pictures should not be the fundamental inspirations for other pictures. Pictures, I believe, should be studied and contemplated and loved, not because they are painted canvases, but because they are the great thoughts of great men. The true artist should try to understand what great men have done, and he should try to comprehend the methods of creation that great men have used. But those methods should be studied, not for themselves, but because they are the means by which ends have been achieved.

The true artist should technically study the paintings of Rembrandt, and Franz Hals, and Velasques, and Titian because he wishes to see how they achieved results which he has found difficult or impossible of solution, not because he wants to paint pictures like them. His desire to paint, if it be a true desire, does not arise from the study of these pictures, but because of some love of nature that

God has planted within him. The great pictures *stimulate* a true artist to renewed effort but they do not *inspire* that effort.

III

Perhaps American artists do not realize how enormously different the demands of the world are to-day from those of the past.

A new age has come; a new life has arisen, and all the Universe is transformed by its radiance into another semblance.

In the midst of all this tremendous up-lift of the age, which demands that which is vital, stands American Art, clinging desperately to its theories of how and why, and of this and that. It cannot paint the pictures that men want, and it does not believe that they ought to be painted. It demands that the great world of living men should come to its petty ideals instead of bending itself to fulfil the demands of the world in which it lives.

The Art of the past cannot be reproduced to-day, for men of to-day think from an entirely different standpoint from the men of the past, and it is as impossible for an artist of this age to revert to the mental attitude of a Rembrandt or a Titian as it is for the adult man to revert to the attitude of his childhood.

I do not believe that any living artist, or any artist who shall ever live, may ever hope to paint a portrait with the simple directness that the great masters of the past used in achieving their results. I

do not believe that we of this time can ever paint Madonnas, and Angels, and Saints with the ardent and childlike enthusiasm that mediæval Italians painted such things.

We cannot paint as the older masters painted — and I hold and maintain that we should not want to paint as they painted.

I believe that the possibilities and source of the achievements of our Art are greater and nobler and more God-like than those of the past. Those old masters of Art were big children, powerful in their vitality, vivid, if false, in their perceptions. We of to-day are not children, but men, each of us with a man's work to do, and, though we love those old paintings painted by our ancient brethren with a great and passing love, they do not belong to our adult purposes.

If our Art is to be great it should be great in its own way, and not in a way of which we really know nothing except the technical methods.

IV

I believe that perhaps the greatest obstacle to the success of American Art is our present system of Art Education.

I find it an almost universally prevalent opinion amongst a certain aimlessly artistic, but perhaps not practically observant class of young American artists, that a foreign training can alone produce a really finished artist. I do not myself believe that a system of foreign training or of a training based

upon its methods is suitable to the needs of American Art. The present school of French Art is not much more successful than the present school of American Art, and in both the one and the other an undue emphasis is laid upon technique and not enough weight given to imagination.

I do not believe that purely technical study is adapted to our needs. It needs great examples to make the meaning of technical instruction understandable and, because of our geographical conditions, we possess, practically, none of the greater examples of older Art.

In Europe there are thousands of marvelous pictures painted by the old masters and hung in the National Galleries for all the world to see. With us it is altogether different. We do not possess any of the really major pictures of the past. A few minor examples drift from the possession of private individuals abroad into the possession of private individuals in this country; but the really great and famous Art works of the past, which all the world knows, loves and admires have long since come into the possession of foreign governments. They hang in National Galleries, and their retention at home is generally insured by very stringent non-exportation laws. Because of this, we do not, as I have said, possess in this country the really great pictures of the past. There are a score or more, maybe, of little known Rembrandts in this country, but none of them, it is safe to say, are crowning examples of the master's work. Those great examples remain, and will forever remain, in the public galleries abroad.

Instead of these great pictures we, in this country, possess a living nature for our inspirations, and it is my experience that the technique acquired in a foreign school, or according to foreign methods, does not at all fit the needs of our case.

The teachers who teach in our Art schools are not always successful artists. Neither are they always practical men — men who have painted notable pictures, or achieved radical results. The really large and successful men are apt to be too busy to teach in a school; the necessarily small salaries which they receive are not an adequate compensation for time lost and labor entailed; they possess and can possess no official position that may redound to their credit and their prestige. As a consequence, the teachers in our Art schools are quite often chosen from the ranks of second or third-rate men.

This is not always the case, but it is very often the case; very often the American Art teacher is lacking in imagination and devoid of a personality that may inspire reverence in his pupil.

It is because of this lack of originality and of personality that the impulse of the schools is directed so largely toward the acquisition of technical knowledge to the neglect of higher aims, and the result, in my opinion, is that pupils do not often receive instruction that may fit them for higher achievements in their artistic work.

Perhaps this is not always the case; perhaps there are here and there really notable men who are willing to make a great sacrifice of precious time, and to teach so that they may hand down to posterity

the result of their knowledge. Perhaps this sometimes happens, but only too often the teacher is not fitted for the high mission that has been entrusted to him.

The instruction in Parisian schools and in schools conducted according to Parisian methods are, in the main, entirely unfitted for any practical application in the production of the characteristically American picture; and it is my opinion that the sooner our methods of instruction are changed the better it will be for the nationality of our Art.

In the meantime the American picture-buyer does not appear to care much for pictures of Dutch fishermen or Arab snake-charmers or paintings of the Annunciation or kindred subjects, nor for "symphonies" nor for "impressions," and the men who continue to paint them will probably meet with as little recognition as they now enjoy.

These subjects are foreign to Americans in thought and too often the student who completes his studies in the French schools has had every scintilla of imagination smothered in the course of his Art studies. He is apt to emerge thence with the one fixed ambition of becoming a portrait painter. He pitches upon this, not only always or even often, because he has any real impulse to paint portraits; he is apt to choose it because he is aware that successful portrait painters receive great rewards and greater applause for their Art, and because Art writers and his fellow-students tell him that portrait painting is the highest Art.

The consequence is, that painters of portraits are

turned out from the French schools as from a hopper, and I verily believe that it is no exaggeration to say that there are as many French-taught, would-be portrait painters in the United States to-day as there are people who want to have their portraits painted.

V

Nevertheless, in spite of all these pessimistic views, I feel that our Art is growing in power; that it is progressing towards some goal which we cannot as yet see. The signs of it are in the air, and the present position of that one distinctive American Art — the Art of Illustration — exhibits to the world that, upon certain practical lines, the American artist is easily the equal of his European brother.

It may be that from such seed as our present school of Illustration, there shall come forth the fruit of a really national American Art.

In the meantime, there is no remedy that can correct an existing weakness which belongs to the Art of a whole nation. We can only wait and watch for a change to come, congratulating ourselves, meantime, upon the exquisite technical effects which our painters are able to produce, and hoping that they will, by and by, paint something that shall be really alive.

EDITORIAL

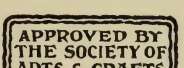
FADDISM seems to be a disease to which the movement in favor of the Arts and Crafts is peculiarly liable. It results, at least in part, from the fact that the best hand-made things were made in foreign countries and in comparatively ancient times, and it is easier to give a superficial flavor of outlandishness and antiquity to a modern piece of work, than it is to make it genuinely good by the application of the same principles which made the old things good. This search for the right old flavor appears in questions of manners and language, as well as in matters of work, and hence we have the affectations which characterize some well-known craftsmen. The flavor and humor of the Arts and Crafts pose appeals to the imagination of some of the members of the public, but it can only do harm to the cause with the public at large. The general common sense of the people in general notices and distrusts any atmosphere of insincerity, however clever: and, without the support of the general public, it is not reasonable to expect permanent success.

What is needed is less pose, more sincerity, and better work.

NO good man did, or ever should, encourage cheapness at the ruinous expense of unfitness, which is always infidelity, and is dishonourable to a man. If I want an article, let it be genuine, at whatever price; if the price is too high for me, I will go without it, unequipped with it for the present — I shall not have equipped myself with hypocrisy, at any rate. This, if you will reflect, is primarily the rule of all purchasing and all producing men. They are not permitted to encourage, patronize, or in any form countenance the working, weaving, or acting of Hypocrisy in this world.

Thomas Carlyle

FRANKLIN PORTER
BRISTOL FERRY, RHODE ISLAND
Photographic Enlargements & Reductions
LANTERN SLIDES, FOR SCIENTIFIC OR OTHER PURPOSES, MADE TO ORDER FROM PRIVATE NEGATIVES

The Society of Arts and Crafts
invites visitors in Boston to call at
14 SOMERSET STREET
where will be found an exhibition and sales-room of work designed or executed by members of the Society and approved by its Jury — each piece bearing the Society's mark of approval.
The Secretary 

is in position to arrange for the execution of special orders in a variety of the Crafts, and will be pleased to confer with those having such work to be done.
To avoid disappointment orders for Fall wedding presents and Christmas gifts should be placed during September, since some workers already have orders sufficient to occupy them until October.

LILY GLASS WORKS

184 BOYLSTON STREET, BOSTON

WINDOWS made in stained and crystal glass, for use in churches or houses, from original designs. All work — both in drawing and color — is done by the artist.

Privately Printed Books

We have a variety of **distinctive types and select papers**, especially adapted to the printing of Private Editions

Press of **Carl H. Heintzemann**

DEWEY SQUARE, BOSTON

WEDDING GIFTS

FINE OLD FRENCH BRASSES

Interesting for decorative or practical purposes.

Old Lace, Embroidery
Brocade and Porcelain

SAMUEL B. DEAN

16 ARLINGTON STREET, BOSTON

(BAR HARBOR DURING SUMMER)

"The Mosher Books"

It is by their quality and not from quantity that these publications stand at the head of American book-making. "As gifts, books are always appropriate for Weddings, Engagements, Birthdays, or other occasions," and

THE MOSHER BOOKS

offer in various special sets, suitably put up in cabinet style boxes, something quite out of the ordinary. Prices for these special sets are from $2.25 to $25.00. Single volumes can also be had on Imperial Japan vellum, limited to a very few copies, numbered and signed by the publisher, ranging in price from $2.50 to $30.00.

A COMPLETE DESCRIPTIVE LIST

of sixty-eight pages, choicely printed in red and black, will be sent to any address, post-paid on application.

Thomas B. Mosher

PORTLAND, MAINE

The *Handicraft* Shop

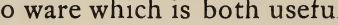
I SOMERSET STREET, BOSTON

is receiving substantial evidence of appreciation in the way of orders for tea and coffee services, and other work, which will keep the silversmiths busy for several weeks to come. As the capacity of the shop is limited, those having work which they wish done before Christmas are urged to place their orders promptly.

The shop is prepared to convert old silver, which may be either too ugly or too worn for use, into ware which is both useful and beautiful.

As the original silver is used, when desired, the sentiment connected with old family silver may be retained and associated with forms which are more serviceable and appropriate, and which should therefore give a greater delight to many succeeding generations.

All approved metal work bears the Shop's mark as well as the year and quality marks.



Enamels are sometimes used in connection with the copper and silver work.

An assortment of the work of the shop will be found at the rooms of the *Society of Arts and Crafts, 14 Somerset Street, Boston.*

FORTHCOMING numbers of Handicraft will contain articles by Prof. H. Langford Warren, Dr. Denman W. Ross and Mr. Sylvester Baxter.

AS final maxims: never forget the material you are working with, and try always to use it for doing what it can do best: if you feel yourself hampered by the material in which you are working, instead of being helped by it, you have so far not learned your business, any more than a would-be poet has, who complains of the hardship of writing in measure and rhyme.

William Morris

The Heintzemann Press, Boston

HANDICRAFT

PUBLISHED MONTHLY BY THE
SOCIETY OF ARTS AND CRAFTS
14 SOMERSET STREET, BOSTON
MASSACHUSETTS VOL. I. NO. VII

OCTOBER 1902

$1.00 A YEAR 10 CENTS A COPY

THAT thing which I understand by real art is the expression by man of his pleasure in labor. I do not believe he can be happy in his labor without expressing that happiness; and especially is this so when he is at work at anything in which he specially excels.

William Morris

NEWCOMB POTTERY NEW ORLEANS LOUISIANA. Conducted in the interests of handicraft by the ART DEPARTMENT of NEWCOMB COLLEGE

LAURIN HOVEY MARTIN, *23 Irvington Street, Boston, Mass.* METAL WORK & ENAMELING
Designer and Craftsman *South Kensington Medalist*

J. VAUGHAN DENNETT, *Hingham, Massachusetts*
FURNITURE DESIGNER & CABINET MAKER

MRS. E. J. WEBER, *Room 9, 48 Boylston St., Boston*
FINE LACES cleaned, repaired, restored and made over. *Pillow and Point Laces* made to order

WARREN S. KILBURN, *185 Franklin St. Boston*
High-class HALF-TONE & ZINC ENGRAVING
Personal attention given to Book-Plates

MISS PILSBURY AND MISS PATTEN, *PORTRAIT PHOTOGRAPHERS.* Special attention given to photographing children at the studios or in their homes
Studios: 248 BOYLSTON STREET, BOSTON
Telephone: Back Bay, 2533-2

THE MERRIMAC POTTERY COMPANY, *Newburyport, Mass.*, will be pleased to send its catalogue of *GARDEN POTTERY* on request. A few pieces are shown by the Society of Arts & Crafts, 14 Somerset St., Boston

Readers will confer a favor by mentioning "Handicraft" *when writing to advertisers*

Subscriptions may still commence with Volume I, Number I. The six numbers already issued have contained articles as follows :

PRINCIPLES OF HANDICRAFT

THE PAST YEAR AND ITS LESSONS
An Address delivered to the Society of Arts and Crafts by Arthur A. Carey, President

ÆSTHETICS AND ETHICS
Mrs. Hartley Dennett

STYLE IN THE COMPOSITION OF TYPE
D. B. Updike. Illustrated

CUPS
Sarah W. Whitman

LACE-MAKING IN BOSTON
Sylvester Baxter. Illustrated

ART ENAMELS AND ENAMELLING
Samuel Bridge Dean. Illustrated

THE ARTIST AS CRAFTSMAN
Sylvester Baxter. Illustrated

THE PRESENT ASPECT OF AMERICAN ART FROM THE POINT OF VIEW OF AN ILLUSTRATOR
A Paper read before the Society of Arts and Crafts of Boston by Howard Pyle

The Society of Arts and Crafts,
14 Somerset Street, Boston,
Enclosed please find one dollar for which send *Handicraft* for one year, beginning with the April number, to

HANDICRAFT

VOL. I OCTOBER 1902 NO. VII

ARTHUR A. CAREY, *Editor*

CHARLES ELIOT NORTON
H. LANGFORD WARREN } *Associate Editors*

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR OCTOBER

THE MOVEMENT FOR VILLAGE INDUSTRIES

Sylvester Baxter

EDITORIAL

Copyright, 1902, by The Society of Arts and Crafts

Published monthly by The Society of Arts and Crafts, at 14 Somerset Street, Boston, Massachusetts
Annual Subscription, $1.00. Single Copies, Ten Cents
Foreign Subscriptions, $1.25
Checks, money orders, etc., should be made payable to The Society of Arts and Crafts
When a change of address is desired, both the old and the new address should be given
The Editor may be addressed at 50 State Street, Boston
Address all business communications to Frederic Allen Whiting, Secretary, 14 Somerset Street, Boston

Principles of Handicraft

I. Motives. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. Conditions. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. Artistic Co-operation. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. Social Co-operation. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. Results. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

"It is only possible to answer for the final truth of principles, not for the direct success of plans."



Reproduction of old BRIDAL CHEST.
Made by Dr. E. C. Thorn, Mr. Caleb Allen, and Mr. Cornelius Kelly of the Society of Arts and Crafts at Deerfield, Mass.



BASKETS.
By members of the Society of Arts and Crafts at Hingham, Mass.

HANDICRAFT

VOL. I OCTOBER 1902 NO. VII

THE MOVEMENT FOR VILLAGE INDUSTRIES

By Sylvèster Baxter

The organization of village industries is one of the most important aspects of the young arts and crafts movement that is taking root in many parts of the land. Although the movement is so new, it gives evidence of a most genuine and wholesome growth in the way in which it is establishing itself here and there — not as an exotic that needs assiduous culture to keep it at its best, but as something that invites the expression, in free and natural ways, of tendencies and capacities, which need only the stimulus of intelligent encouragement to enable them to flourish and bear fruit. In various communities most interesting examples of these tendencies are already to be seen at work. Most notable is the development of the movement in the historic and beautiful old Connecticut-Valley town of Deerfield in Massachusetts, where, in divers ways, this and that branch of handicraft has established itself and become a part of the community life. All have thus come together as individual features of an organized whole that furnishes the instrumentality whereby each and all, through each and all, are enabled to make the best of themselves. So, in the several ways of reviving excellent old forms of

handicraft and bringing them into conformity with modern methods and requirements, and also in implanting other forms that sympathetically adapt themselves to local conditions, all this has been done without any premeditated intent, and is building up, on the basis of a quiet old community that is uncommonly picturesque and quaint, a form of industrial activity peculiarly suited to its most interesting individuality.

The results, however, seem so strikingly fitted to the environment that they have all the effect of a nicely purposeful adaptation to circumstance. One craft has followed another in most natural fashion, and as the thing pleasing to do. But it is doubtless very largely owing to this strongly native and individual character, so expressive of the domestic soil, that the fruit savors so thoroughly of the tree — an outgrowth of the conditions in a community whose roots run far back into the past, which has grown gently into the modern life that represents the accumulations of generations, and whose work shapes itself in pleasant conformity both with the traditions of a mellow past and the demands of an active present.

It is not to be inferred, however, that one of the essentials for a successful outcome in a movement of the kind is a long established community. The main thing is to take due advantage of existing tendencies and circumstances. The scene of activities may be as modern as yesterday — the main thing is to direct the expression of energy along natural and sympathetic lines. The nearer home

the materials and models are found the better, though we should remember that it is not for nothing that the genius of the age is bringing all peoples together as one and thereby placing the productions and achievements of each at the service of all. But it is most satisfying to find the development of what may be called our pioneer example of village industrial organization characterized by an environment that so felicitiously expresses the ideal conditions for such activities: the making of beautiful things of use as a part and parcel of the everyday doings of domestic life in a community that represents the best of its kind — comfortable and placid, and mellowed by age into the reposeful beauty that comes to all things with their natural ripening under benignant influences.

The first of the village industries in Deerfield to be definitely organized was that conducted by the Society of Blue and White Needlework, established several years ago by two resident ladies who saw an opportunity to provide profitable and agreeable occupation to women of the place by adapting to modern demands the style of embroidery represented in the old-time work in blue linen thread upon a ground of white linen, spun and woven at home. The modern work not only reproduces the best of the old objects, such as bed-spreads, pillow covers, and the like, but adapts the interesting old designs to such articles as centre-pieces and doylies for the dinner-table; also window-curtains and door-hangings. The designs for this work are of an Oriental character, and it is thought that they probably were suggested by

shawls brought home from the East by sea-captains. Some of the original patterns have been in the same Deerfield families for one hundred and fifty years or more, and not a little of the present embroidery is done by descendants of the first workers. The conditions, therefore, come near to those of a handicraft whose traditions have been handed down generation after generation, in the good old-fashioned manner. It is notable that, while existing circumstances do not admit of completely reviving the old methods of making every stage in the process a domestic one, from the growth of the flax to its spinning, weaving and dyeing, they required a reversion to handicraft conditions in the case of one important element in the work. It was found impossible to obtain the desired linen thread of the fine old indigo color, ranging in shades from dark to light. After much difficulty a Deerfield woman acquired the process of dyeing the thread in the old-fashioned way. So, while "boughten" cloth and thread answer well for present purposes, the colors of the latter are the result of domestic industry. The embroidery, as a rule, is strictly true to its name, being worked in blue, upon white. But, occasionally, charming accents are given by the introduction of soft greens or reds. These, being also in native dyes, harmonize admirably with the blues that give the dominant tones. As yet the workers have not originated any of their own designs. These are carefully drawn for them in patterns that follow the old traditions. The control of the work has always resided with the two founders. The products are in wide demand, and

the society has all the orders it can fill. The scale of payment adopted assigns one-half the selling price to the needlewoman, two-tenths to the designer, and three-tenths to the fund for current expenses. Excellent prices are obtained. Before the work is stamped with the trade mark of the Society — a conventionalized spinning-wheel with a D in the centre — it is carefully scrutinized to see that it is up to the standard.

Next came the basket-making industry. This has resulted in two distinct organizations. The Deerfield Basket Weavers originated with a lady of the place who became interested in basket-work and brought from the city a basket of braided palm-leaf. One of the older women to whom it was shown remarked that it was made in the same way that she used to braid hats when she was a girl. Acting upon this idea a supply of palm-leaf was ordered and the women who used to braid hats years before soon acquired an aptitude for turning out baskets of remarkably attractive shape and nicety of finish. The basket weavers, beside the regular palm-leaf, use various other material: palmetto, reeds, Spanish grass, corn-husks, sea-grass, Manila hemp, and sweet grass, with a corresponding diversity of texture and style. The basket weavers market their wares through a young woman who acts as agent, receiving a commission on sales.

The Basket Weavers are composed of older women. The second organization, the Pocumtuck Basket Makers, bearing the Indian name of the place, is formed mostly of younger women who became inter-

ested in the fascinating raffia basket-making introduced in Deerfield by a gifted woman artist who has long been a summer resident. Raffia, the strong and flexible fiber of the riffia-raffia palm of Madagascar — an abominable habit of spelling it "raphia" deserves stern discountenance — is imported in considerable quantities for use by nurserymen in tieing up their stock, and has lately become widely popular in basket-making, used commonly over a basis of rattan and worked with a coarse needle. Other material, such as sweet grass, straw, or reeds, will also serve as a basis. Beautiful effects are obtained by using raffia of various colors. The capacity for invention in design is infinite, and varied artistic results are thus secured. Good craftsmen wisely discourage the use of aniline dyes in raffia work as in other things. However well they may look in the plain mass, it seems to be a peculiarity of aniline colors that they will not blend well, but clash most discordantly when brought together. So, while primitive peoples are now ruining the quality of their products, once so beautiful, by the use of analine dyes, because so easily obtained, there is among handicraft workers a wholesome insistence upon native dyes. This tendency has a delightful aspect in the revival of much old-time lore relating to dyestuffs — taking the craftsman out into the woods and fields and teaching him the color-secrets contained in leaves, roots and barks of many a growth valued for such qualities by our forebears. And now we see that the softness, richness, tone and delicacy of colors thus obtained cannot be rivalled

by any modern achievements of the chemist, and are consequently well worth all the trouble taken to secure them. At Deerfield the same woman who does the dyeing of linen for the needle-workers, dyes the raffia for the basket-makers with admirable results in fine-toned reds, yellows, greens, blues, and good strong black.

The rug-makers have developed a considerable industry in the production of rag rugs. These are the work of old women who find pleasant occupation in cutting their cloth into strips, rolling it into balls according to color, and then giving directions to the weaver as to arrangement, the balls to be used successively corresponding to the numbers attached. There is, therefore, room for the exercise of no little taste in the production of harmonious combinations, and the results are decidedly creditable to the makers.

The annual exhibitions of the local industries are a feature of the summer at Deerfield. Experience with these exhibitions demonstrated the need of further organization. The movement had developed spontaneously and along lines that naturally suggested themselves. But it became evident that some simple mode of coöperative centralization was needed to enable the various organizations or groups to work effectively together. Therefore, after three years of unorganized activity, a form of coöperation was devised and the Deerfield Society of Arts and Crafts was formed, composed of representatives of each branch of work. Each industry is now supervised by a director of the society and a board

of officers chosen from its own workers. The Society of Arts and Crafts has charge of the annual exhibition and sale. The headquarters for this have been in the pleasant village room, in a little building erected by Deerfield women as a memorial to the late village postmistress, Martha Gould Pratt, who was held in great esteem. Henceforth, however, the society will have headquarters of its own for this occasion, and also for other gatherings in connection with its work and that of the subsidiary organizations. An old barn has been secured and remodelled for the uses of the society, making a quaint and picturesque rustic hall, with a gallery in place of one of the hay-mows. This "Art Barn," as local usage has dubbed it, will probably also be in demand for dances, neighborhood parties, and otheir social purposes.

These annual exhibitions, besides displaying the work of the more widely developed industries aforementioned, are given enhanced interest by showings of more exceptional examples of individual skill in various lines. For instance, a young village doctor and a farmer display some admirable cabinet work of their joint manufacture; one of the walls of the hall is occupied by a most attractive collection of artistic photography by two of the village ladies; the lady who does the dyeing for the needle-workers and the basket-makers also attests her textile skill by a collection of old-fashioned netting-work wrought by herself; and accents of more elaborate quality are given by a brilliant display of enamelled jewelry and other metal-work by the same lady who

started the raffia basket-making industry, while a collection of fine book-bindings is contributed by a summer visitor, an expert in the art, representing work by herself and one of her most talented pupils. These two features of the exhibition of this year, though not standing for local activity, have a proper place in giving a touch of things beyond; things that might eventually be realized in local work, given the individual adaptability and the requisite training. In the former instance, also, the work has its place here as an expression of the artistic individuality of one to whom the movement is much indebted for encouragement. And it is worth mentioning that some of this enamel work, in its effect of imparting tonality as well as certain qualities of splendor to the design, represents a most interesting experiment in the revival of a process that Mr. Dean, in his notable article on enamels in the July issue of HANDICRAFT, speaks of as a lost art — enamel of two or more colors being held within one partition. In previous exhibitions the village blacksmith has had some excellent examples of wrought-iron work, but his occupation with more routine activities had this year obliged him to suspend for the time-being his efforts in that direction. His representation was therefore confined to the well-shaped hinges made for the reproduction of the handsome old carved bridal chest that is a feature of the historical exhibit in the Deerfield Memorial Hall, made by the doctor and the farmer.

The new fame of Deerfield has spread all over the land. Orders for work of all the various kinds

have come in in great number from many parts of the country. In consequence everybody has been exceedingly busy all through the year, new workers have been encouraged to come into various branches of the industry, and many hundreds of dollars have been brought into the place. Several orders for copies of the bridal chest have been given, one coming from England.

In the raffia basket-work a great advance over that of the previous year is manifest. This improvement is evident in color and design, as well as in technical quality. In the palm-leaf work there is not so much room for expression in diversified design, but the clean, pure material, and neat, workmanlike shapes have their own artistic side. The rug-work is likewise remarkably free from the crude and garish color-effects that rustic productions are apt to run to. In pleasant, restful tones much of this work would please even a Japanese eye. It is notable that in the exhibit of the Pocumtuck Basket-Makers a special place of honor was assigned to work that had received honorable mention, all the contributions from that organization having been passed upon by a jury. This form of incentive to excellence will probably be adopted for the other industries at future exhibitions. Some form of premium in the shape of prizes and diplomas might also be profitably adopted.

The moral effects have been as gratifying as the industrial. Life in a quiet village is apt to tend towards the lethargic, the apathetic. Even the refining atmosphere of an old community, rich in

traditions and of native cultivation encouraged by a well-stocked public library, is not a sufficient counteractive. Particularly among older women there is the tendency toward idle gossip, the doleful talk about their aches and pains, and repining over their lots in life. But the old women are now so busy about their rug-making, their basket-weaving, and their needlework, and are so interested in their activities, and moreover they have in steady prospect so much comfort-bringing pin money, that they are kept chronically cheerful and have no time to waste in profitless gossip. It is related that a certain old maiden woman, now passed to the other world, was so "nigh" and so generally disagreeable that nobody could be induced to live with her; hence she was obliged to endure a dismal existence by herself. But she developed uncommon skill in blue-and-white needlework, and this changed her whole regard of life, lighting it as with sunshine. And for each piece of work that she had in hand she developed such an attachment that, when the time came for turning it in she could scarcely bear to part from it, and would tenderly kiss it an affectionate good-bye.

During exhibition week the entire beautiful old town is a part of the show. Strolling down the noble elm-arched Deerfield street one notes here and there the legend, "Village Industries," betokening some feature of the occasion beside the central display. One of these marks the home of one of the founders of the Blue-and-White Needlework industry. Here may be seen a suite of rooms, including

a bed-chamber, entirely fitted with the needle-work, daintily harmonious in its quiet cool effect of embroidered counterpane, table-cloth, curtains and portieres, together with other furnishings to match: Delft tiles, blue-and-white pottery, photographic blue-prints, and a piece of more elaborately decorative embroidery framed in old wood of weather-beaten gray. The same sign marked the doors of the studios of two resident artists, whose paintings, thus exhibited, added to the interest of the occasion.

In the adjacent town of Greenfield a recently instituted Arts and Crafts Society has made a promising beginning. It showed some good results at its first exhibition, which was a feature of the town's "Old Home Week" the past summer. The society is organized on a basis of regular, associate, and honorary membership. The regular membership, limited to twenty-five, consists of persons especially interested in the movement and who are willing to give of their time and money. These members pay an annual fee of five dollars, beside one dollar for initiation. Persons in accord with the idea and wishing to place their work on sale in the society's rooms, are eligible to associate membership. Persons not qualified as craftsmen, but wishing to aid the society, may become honorary life members on the payment of ten dollars. Candidates both for regular and associate membership are required to submit examples of their work to a jury, which recommends their election if thus shown to be qualified. The society has rooms for study, instruction and work, and also for exhibition and sales purposes.

Work thus displayed must first be appoved by a jury.

This simple form of organization appears well adapted to the requirements of a local society. The limitation of regular membership keeps the management in the hands of those practically interested, and the provision for associate membership without the payment of a fee and based on good work as a qualification, attracts the coöperation of craftsmen who might not be able to afford the expense of annual fees, while the society encourages on the part of such persons good production and efforts towards right training.

At the recent exhibition a good showing was made in basket-work, both in reeds and in raffia; in some tasteful burnt-wood decoration; and in metal work, including wrought ornamental buckles, and bowls and cups of hammered copper, treated by heating to give a fused and lustrous surface in permanent metallic colors. In textiles there was some excellent rug-work produced by the old-time hooking-in process, notable for good design in white pattern outlined with black on a tawny ground. A feature in textile work was also some woven raffia in the form of belts and piazza cushions.

The neighboring town of Montague makes a third unit in this group of Connecticut Valley communities where the arts and crafts movement is taking root. Here the development is again along quite different lines. At the head of the movement is the Rev. Edward P. Pressey, the minister of the Unitarian congregation, who is developing handi-

craft-shop work in a practical fashion. In one department printing of a fine quality is done and a little monthly magazine for propaganda work is issued. The services of the press are in good commercial demand. In another department good cabinet work, in the shape of substantial and well-shaped chairs and tables, is done.

The old town of Hingham, on Boston Bay, is another place where the arts and crafts movement has taken substantial root and seems to promise a wholesome development at the hands of the recently organized Hingham Society of Arts and Crafts, which gave its first exhibition this summer in the quaint "Old House," a notable relic of early Colonial days. Basketry, rugs woven of rags, lace, embroidery, bead-work, and wooden ware, were leading features. Hingham has been a celebrated centre for the production of wooden ware. With the recent burning of the factory this distinction threatens to disappear. A display of the work of a resident craftsman indicates the possibility of perpetuating the traditions of the trade on a handicraft basis. The good, honest forms suggest the feasibility of including an artistic element suitably developed. Tasteful decoration, either in carving, or in some graphic treatment of the surface, would seem to be invited by the character of the material.

Some of the reed basket-work was marked by some good decorative effects produced by slightly charring and browning the surface by means of a blow-pipe. This was the work of a resident photographer, whose skill in cabinet-work was attested by the ex-

hibition of a handsome dresser, with inlaid wood, of a Chippendale pattern. There was an excellent showing of raffia basketry, much of it particularly good in color — an outcome of the work in the dyeing of this material for which the Hingham Society of Arts and Crafts has already earned a reputation, orders for it coming from distant parts of the country. Much attention has been given to lace-work by several members of the society under a competent instructor. There was also a remarkably good showing of bead-work in the various forms of weaving, knitting, crochet-work and embroidery, attesting fascinating possibilities of rich effects of surface decoration in design and color. Especially worthy of note was an example of good decorative wrought-iron work designed by a lady of the society and carried out by the village blacksmith.

These instances are typical of what is being done in many places. Were it worth the while, doubtless much might be indicated that could be done much better. It would be surprising if this were not the case. But the actuating spirit and the underlying effort to produce good, honest work are the main things. The rest should come in due time. With the desire for advancement, improvement may confidently be looked for. The progress made in various places gives evidence of this. The aim to produce commendable work is apparent on all hands. And one is impressed, not by the turning out of finnicky, fussy things, after the once prevalent fashion of "decorating" everything from painting a ginger-jar to flouncing a fire-shovel — but by the

general moderation evident in these matters. To be guarded against is a tendency to follow a fashion or routine and attempt to do the same thing everywhere and in the same way. It is interesting, therefore, to note indications of very natural trends towards developing local traditions in form and design and in the use of material. In this way, for instance, Deerfield things may acquire an individuality of their own, and Hingham things also their own special character. But such results are not to be achieved by intentional efforts so much as by gradual growth in the expression of individual qualities and of local influences. An uneasy striving for originality and a reaching out after a multiplicity of things to do, are also to be avoided. At the same time it should be remembered that the name of the arts and crafts is legion, covering everything of use that can be endowed with beauty of some sort or other, if nothing more than the beauty that comes from perfect adaptation to purpose. Hence we have "beauty unadorned" together with the beauty that resides in appropriate adornment. Therefore some things are most beautiful in their simplicity while the beauty of other things is only made complete with the imparting of the adornment that their form or substance invites. One of the prime lessons in art is to perceive wherein such distinctions may be made.

In the development at Deerfield we see an unconscious evolution of the old-time guild idea after the fashion that made the guild life and the guild work express themselves in some of the truest art

that the world ever saw, and in their alliances stand for the shaping of the community life along the soundest artistic and civic lines. So, in the little Village Room of Deerfield we have the germ for a modern rehabilitation of the Guild Hall as a centre for the artistic endeavors and of the social and civic life of the community.

This suggests the practicability of steps beyond. The great body of workers in any movement are, as a rule, perhaps ignorant of, or indifferent to, the things that lie outside the range of their own activities and more immediate and personal interests. But those that lead them, those who have the animating, the impelling spirit, are capable of broader vision. These, therefore, may well see how the arts and crafts movement leads to and naturally merges in the civic improvement movement, which, in various aspects, commands the service of the arts that express themselves in handicraft. In view of this fact, it may well be appreciated how finely a place like Deerfield expresses its past and makes it a fitting theatre for the activities now developing there. Hence this fine old-time charm should be preserved and enhanced as something exceedingly precious, and everything about the place should be brought into all possible harmony with it.

We have seen, for instance, that various artists are residents of the village, attracted thither by qualities akin to those that make French painters resort to a village like Giverney. Let them take their own due part in the work and assist in guiding handicraft to make the village express its character with

yet greater completion. They might, for instance, design appropriate signboards to take the place of the present commonplace affairs. The local historical society, with most commendable public spirit, has commemorated the past by marking the numerous historic sites with suitably inscribed stones. Unhappily these are somewhat too conspicuously suggestive of the cemetery. So the aid of art and of handicraft might well be invoked for bringing all future memorial activities of this and similar sorts into complete harmony with the aspect of the place, so that visitors might feel that these things were part and parcel of the old town's history.

Again, a line of electric trolley cars runs through the place. Residents that prized the character of the beautiful old village protested against the contemplated route and offered it a free location back of and parallel with the noble Deerfield street. But since a good portion of its prospective business was from excursion or tourist travel, and this fine old street was one of the scenic features of the region, that was just where the company wanted its tracks to go. So the line was built. And in view of showing the passengers the beauty of the place it might not be so bad to have the cars occasionally rush to and fro under the leafy shadows of the lofty elms were it not for the fact that the gaunt sticks of a line of trolley posts make hideous mockery of the venerable trees that arch above them. So the effort should be made to show the company how its action is marring, and tending to destroy, the very beauty that it prized so highly as to covet the right

to exploit it; and the assistance of art and handicraft should be sought for remedying the harm, so far as may be, by replacing the present ungainly fixtures with designs in harmony with their environment. The more thoroughly a village like Deerfield is made to express its intrinsic character the greater its attractiveness in the eyes of the world at large, and the more flourishing will be its industries, together with all interests identified with the place.

This question of the artistic development of village industries has an important bearing on the future of minor industries in general. With the extraordinary development of industrial monopolies under modern conditions of trade and traffic there has arisen a very prevalent idea that the days of small industries are numbered. Careful investigation, however, proves this belief to be without foundation. However it may fare with the various lines of industry that are susceptible to control by monopolistic enterprise in this era of trusts, it has been shown that the essentially minor industries — those that by their nature are necessarily carried on by individuals, or small groups in the household or little workshop — are more numerous than ever, and have increased at least in due proportion to the increase of population and wealth in civilized countries. And in Germany, the country where minor industries have their best development, their conditions are extraordinarily flourishing. This is due to the fact that these industries have taken advantage of the same opportunities for associated activity, presented by modern methods of transportation and chief in-

tercommunication throughout the world, that have given the great monopolies their power. These minor industries in Germany, many of which, like the production of wood-carving in the villages of the Black Forest, are essentially artistic handicrafts, have been so systemized that they have their regular agencies for collecting, transporting and marketing their productions, and for introducing them in foreign countries. This is one of the reasons why the words, "Made in Germany," have become a powerful commercial talisman. Governmental authorities, both national and local, are thoroughly alive to the relation borne by these minor industries to the prosperity of the country at large, and consequently do their best to encourage them. Among the ways in which this is done are the promotion of cöoperative methods; the giving of specially favorable rates of freightage, and other transportation facilities, on the railways; systematic instruction in the best forms of production and design, by means of trade-schools, by manual training in other ways, and by the general promotion of intelligent methods of work. Special pains are also taken by many municipalities to provide cheap motive-power for such industries in the way of service for the running of small motors from public supplies of gas or electricity.

This example of organization has its lesson for us. The handicraft products of places like Deerfield are now in wide and increasing demand. How extensive this demand may become it is impossible to say. Very likely it may exceed the supply for many years. But it is conceivable that, with the develop-

ment of such industries on all sides, there may arise some difficulty in getting these products into the hands of people that would like them. This is a field that arts and crafts organizations may well enter into. German methods may profitably be studied in this connection. Such work may take the form of popularizing the products by means of regular exhibitions, both local and general—the latter in the larger centres; the securing of the best instruction in the various handicrafts; alliances among arts and crafts organizations for mutual interests; the organization of agencies for marketing products; and the securing of governmental encouragement in ways similar to those pursued in Germany. A tendency in the last mentioned direction is manifest in the activities of a great national department like that of Agriculture as, for instance, in its promotion of an important branch of civic improvement like school-gardening. Under such auspices, information might be disseminated from time to time by means of reports on handicraft conditions. Just as crop reports are circulated, so, through the agency of local arts and crafts organizations, reports on various topics of handicraft could be brought to the attention of those most immediately interested. It might thus be shown, for example, what forms of handicraft production were in most demand at a given time, and therefore could most profitably be developed. All this might mean a work of years. Every effort in that direction, however, would certainly tell, and would contribute correspondingly to the prosperity of the community.

EDITORIAL

Editor Handicraft:

Just how far is it wise to push the arts and crafts movement? In a neighboring village this past season a young woman has introduced basket weaving, teaching the summer people to the extent that old and young have taken it up furiously — much as burnt wood has been done.

Naturally one infers that all friends and relatives will be presented at Christmas time with a poorly made, sloppy basket. . . . X.

We do not think that an industry conducted in this manner should be considered as adding any element of value to the arts and crafts movement. If we apply the test of our "Principles" to the case in point, we shall find that there is no good reason for the making of these inferior articles.

It is possible that I may happen to need a waste-paper-basket, and that, at Christmas time, I may receive one as a present from my niece, who has been taking lessons in basket-weaving during the summer. But, if the basket is not well made, I derive no advantage from the fact that it was poorly woven by my niece, instead of being well-woven by someone else, and bought by her, and then given to me. The only possible advantage is a sentimental one, and I should be just so much better off if I possessed, say, a beautiful Indian basket, which would be a pleasure to look at as well as use.

To my niece the only advantage is the pleasure she has derived from learning to weave the basket.

What with the cost of the lessons and the time spent upon the work it will be much more expensive than one of better quality made by a skilled weaver. Her personal amusement was the motive for her work and her sole advantage in working.

The only serious use that anyone derives from the operation is that which the teacher of basket-weaving gains in payment for her lessons. She is, no doubt, trying to make a living.

The conditions described in this letter are all opposed to sound principles of handicraft,—the main objects of which are use and beauty. There can be no real use in making "sloppy" baskets, which are more expensive than better-made, and even beautiful, baskets to be found in the Indian shops.

"The motives of the true craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain," and in no case can it be the pleasure of passing away the time during the idle summer months, as a pleasant change from the more serious efforts of golf, sailing, and tennis.

In order to be valuable an industry must be pursued seriously, but it does not seem either possible or worth while to oppose the pursuit of an occupation which depends only on the fashion of the moment.

The Keppel Booklets

We have received the First Series of the Keppel Booklets and can assure our readers that it is a pleas-

ure to possess these five dainty volumes. They are printed at the DeVinne Press and fully illustrated with good reproductions of some of the best etchings by five masters among twentieth century etchers.

I AM of the opinion that if our people had gardens of their own to cultivate, and worked fewer hours at their productive work, they would with a little organization produce quite as much of their handicraft as before, and in addition the bulk of the produce needed for their own consumption; while the gain in health to their families and in the amenities of life would be incalculable.

C. R. Ashbee

The Society of Arts and Crafts

invites visitors in Boston to call at

14 SOMERSET STREET

where will be found an exhibition and salesroom of work designed or executed by members of the Society and approved by its Jury — each piece bearing the Society's mark of approval.

The Secretary 

is in position to arrange for the execution of special orders in a variety of the Crafts, and will be pleased to confer with those having such work to be done.

To avoid disappointment orders for Fall wedding presents and Christmas gifts should be placed as early as possible.

Correspondence is invited from persons living at a distance who are looking for artistic products of the handicrafts. Evey effort will be made to fill such orders to the client's satisfaction.

LILY GLASS WORKS

184 BOYLSTON STREET, BOSTON

WINDOWS made in stained and crystal glass, for use in churches or houses, from original designs. All work — both in drawing and color — is done by the artist.

Privately Printed Books

We have a variety of **distinctive types and select papers**, especially adapted to the printing of Private Editions

Press of **Carl H. Heintzemann**

DEWEY SQUARE, BOSTON

WEDDING GIFTS

FINE OLD FRENCH BRASSES

Interesting for decorative or practical purposes.

Old Lace, Embroidery
Brocade and Porcelain

SAMUEL B. DEAN

16 ARLINGTON STREET, BOSTON

(BAR HARBOR DURING SUMMER)

"The Mosher Books"

It is by their quality and not from quantity that these publications stand at the head of American book-making. "As gifts, books are always appropriate for Weddings, Engagements, Birthdays, or other occasions," and

THE MOSHER BOOKS

offer in various special sets, suitably put up in cabinet style boxes, something quite out of the ordinary. Prices for these special sets are from $2.25 to $25.00. Single volumes can also be had on Imperial Japan vellum, limited to a very few copies, numbered and signed by the publisher, ranging in price from $2.50 to $30.00.

A COMPLETE DESCRIPTIVE LIST

of sixty-eight pages, choicely printed in red and black, will be sent to any address, post-paid on application.

Thomas B. Mosher

PORTLAND, MAINE

THE KEPPEL BOOKLETS

THE FIRST SERIES OF THE KEPPEL BOOKLETS, COMPRISING "CONCERNING THE ETCHINGS OF MR. WHISTLER," "DRY-POINTS BY PAUL HELLEU," "JEAN-FRANÇOIS MILLET, PAINTER-ETCHER," "SIR SEYMOUR HADEN, PAINTER-ETCHER," AND "JOSEPH PENNELL," IS NOW READY ∴ THE SET OF FIVE, ENCLOSED IN A SPECIAL SLIDE CASE, WILL BE SENT, POSTPAID, TO ANY ADDRESS, ON RECEIPT OF TWENTY-FIVE CENTS IN STAMPS

FREDERICK KEPPEL & CO.

20 EAST 16TH STREET

NEW YORK

Please mention *Handicraft* in answering advertisements

FORTHCOMING numbers of Handicraft will contain articles by Prof. H. Langford Warren, Dr. Denman W. Ross and Mr. Arthur J. Stone.

ART, as a manifestation of the artistic spirit, has its origin, or, to speak more correctly perhaps, its opportunity in craft, and craft in the needs of life. And as the needs of life vary from generation to generation, and from age to age, so must vary the objects of craft, and with them the modes of manifestation of the artistic spirit.

T. J. Cobden-Sanderson

The Heintzemann Press, Boston

HANDICRAFT

PUBLISHED MONTHLY BY THE
SOCIETY OF ARTS AND CRAFTS
14 SOMERSET STREET, BOSTON
MASSACHUSETTS VOL. I. NO. VIII

NOVEMBER 1902

$1.00 A YEAR 10 CENTS A COPY

THE architectural arts, therefore, if they are anything real, mean the addition to all necessary articles of use of a certain portion of beauty and interest, which the user desires to have and the maker to make.

William Morris

NEWCOMB POTTERY NEW ORLEANS LOUISIANA. Conducted in the interests of handicraft by the ART DEPARTMENT of NEWCOMB COLLEGE

LAURIN HOVEY MARTIN, *23 Irvington Street, Boston, Mass.* METAL WORK & ENAMELING
Designer and Craftsman *South Kensington Medalist*

J. VAUGHAN DENNETT, *Hingham, Massachusetts* *FURNITURE DESIGNER & CABINET MAKER*

MRS. E. J. WEBER, *Room 9, 48 Boylston St., Boston* *FINE LACES* cleaned, repaired, restored and made over. *Pillow and Point Laces* made to order

WARREN S. KILBURN, *185 Franklin St., Boston* *High-class HALF-TONE & ZINC ENGRAVING* Personal attention given to Book-Plates

MISS PILSBURY AND MISS PATTEN, *PORTRAIT PHOTOGRAPHERS.* Special attention given to photographing children at the studios or in their homes
Studios: 248 BOYLSTON STREET, BOSTON
Telephone: Back Bay, 2533-2

H. M. PLIMPTON & COMPANY solicit orders for the *BINDING OF FINE BOOKS.*
655 ATLANTIC AVENUE, BOSTON

Readers will confer a favor by mentioning HANDICRAFT *when writing to advertisers*

THE Salesroom of The Society of Arts & Crafts, at No. 14 Somerset Street, Boston, is open daily from nine to five o'clock, and offers an unusual opportunity for the purchase of choice gifts for weddings and Christmas.

Among the things shown at this time are hand-wrought silver, woven rugs, homespun cloths, lace, embroidery, pottery, and glass.

MERRIMAC POTTERY CO.

THE Society of Arts and Crafts, No. 14 Somerset Street, Boston, has a variety of examples of the Merrimac Pottery suitable for holiday and wedding presents. These consist of vases in rich enamels and glazes, and several shapes fitted with founts and shades for lamps.

Among the recent examples of the work of this Pottery are interesting reproductions of old Greek work.

NEWBURYPORT, MASS.

LILY GLASS WORKS

184 BOYLSTON STREET, BOSTON

WINDOWS made in stained and crystal glass, for use in churches or houses, from original designs. All work — both in drawing and color — is done by the artist.

Privately Printed Books

We have a variety of **distinctive types and select papers**, especially adapted to the printing of Private Editions

Press of **Carl H. Heintzemann**

DEWEY SQUARE, BOSTON

WEDDING GIFTS

FINE OLD FRENCH BRASSES

Interesting for decorative or practical purposes.

Old Lace, Embroidery
Brocade and Porcelain

SAMUEL B. DEAN

16 ARLINGTON STREET, BOSTON

(BAR HARBOR DURING SUMMER)

TO READERS WHO ARE NOT NOW SUBSCRIBERS

A circular giving the contents of the early numbers of HANDICRAFT will be sent free upon request; or a sample copy will be mailed for five cents.

A SPECIAL OFFER

HANDICRAFT will be mailed for six months, beginning with the October number, to any one sending twenty-five cents in coin, stamps or money order, before December 15th, 1902.

The Society of Arts & Crafts,
14 *Somerset Street, Boston.*
Enclosed please find twenty-five cents, for which send HANDICRAFT for six months, beginning with the October number, to

HANDICRAFT

VOL. I NOVEMBER 1902 NO. VIII

ARTHUR A. CAREY, *Editor*

CHARLES ELIOT NORTON, H. LANGFORD WARREN } *Associate Editors*

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR NOVEMBER

BYWAYS AMONG CRAFTSMEN

Mrs. Arthur J. Stone

EDITORIAL AND NOTES

Copyright, 1902, by The Society of Arts and Crafts

Published monthly by The Society of Arts and Crafts, at 14 Somerset Street, Boston, Massachusetts
Annual Subscription, $1.00. Single Copies, Ten Cents
Foreign Subscriptions, $1.25
Checks, money orders, etc., should be made payable to The Society of Arts and Crafts
When a change of address is desired, both the old and the new address should be given
The Editor may be addressed at 50 State Street, Boston
Address all business communications to Frederic Allen Whiting, Secretary, 14 Somerset Street, Boston

Principles of Handicraft

I. Motives. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. Conditions. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. Artistic Co-operation. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. Social Co-operation. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. Results. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

"It is only possible to answer for the final truth of principles, not for the direct success of plans."

HANDICRAFT

VOL. I NOVEMBER 1902 NO. VIII

BYWAYS AMONG CRAFTSMEN

By Mrs. Arthur J. Stone

Is it that the perfection of mechanical ingenuity, endlessly repeating its given form, induces in us a weariness of surfeit, knowing as we do that the relentless and intricate machinery, which fashioned some highly wrought factor of our own home furnishing, still whirs its ever increasing duplicates into countless other homes? Is it that through greater numbers and more abundant means a natural separation is resulting, and that the culture of the mind whose habit is formed to the love of the pure in music, and the noble expression of the soul in art and literature, is demanding for itself an environment of intimate surroundings which shall be in harmony with the less tangible life which is within?

The comparative newness of the term *Craftsman* applied to American conditions, leaves its work to some extent a prey to volatile enthusiasms and uncertainties. Along certain lines its efforts must of necessity be experimental. Trusts and combinations, the great live issues which largely constitute to-day's industrial problem, expanding and absorbing till the mind grows dulled in its effort to comprehend the measure of their magnitude, seem scarcely to leave so much as a crevice where the

aspiration of the craftsman may lodge long enough to take root. Every energy of the manufacturing world is strained, even to the uttermost, in a universal, maddening effort to reduce luxury to its lowest terms. The upholstered chair, the silver spoon must be put within the reach of all men, even though the fabric is so cheapened as to become shabby directly under wear, and the weight of the spoon is scaled down to the minimum, while utility in both cases is lost to sight in the elaboration of meaningless ornament.

Against this chaos of hurried, unsound workmanship, overloaded with ornament, whose purpose none the less among us than in those days when Shakespeare noted it, is still to deceive the eye, diverting it from truer and more lasting merit, the voice of the craftsman pleads for a proper balance of durability, utility, fitness of purpose and harmony in ornament. He can but know that the masses will pass on unheeding, perhaps never knowing that the voice was there, but he looks to find, somewhere in the throng, others who have wished for yet sought in vain the things which he has found missing.

It is not alone the purpose to arouse a sentiment for the recognition of truer merit that impels him to action. The vast system of machine-made laws, which govern the manufactures of to-day, limits and holds him in his work, to a narrow scope that is little better than that of the machine itself. These demand skilled labor and alert intelligence, but the necessities of production require it to be concentrated in a single direction, specialized. He may

hammer for all his working years, forever shaping his alloted silver, without any distinct notion of the processes which have resulted in the flat piece from which he builds, or of the steps required to produce the smooth, polished surface of the finish. If he becomes restive under the sameness of constant repetition, the best he can hope for is in the variation of characteristic styles, which he may find through change to some other shop. The scope of his individuality is diminished, until he loses sight of it altogether in the mechanical routine to which he is bound. Fettered though he is, courage is necessary if he would break away. Individuality is overwhelmed in multiplicity, and must yet depend upon recognition. Should he possess skill to fashion his work from beginning to finish the time consumed in each process must of necessity exceed that of the workman whose every day repeats that of the one just past, and who nevertheless is in a measure bound to be his competitor. He can only dare through love, setting aside much that the world rates high, and trusting that somewhere in a shadowy future he may at least find footing. A Cellini or John de Bologna might to-day tread fearlessly among us, but somewhere below the pinnacles the ground takes on uncertainty.

In a brotherhood of craftsmen, drawn together and united by common ideals and purposes, the pathways which lead to a general meeting-ground are many and varied; and a long-trodden and familiar way, to well acquainted eyes seemingly unmarked by special feature, may to those more strange present many

an interesting turn. Along one of these it is the purpose of this sketch to follow.

Its subject was born something like half a century ago in that begrimed and dingy city, which, despite man's best efforts to render it unlovely, is yet so rich in the natural charms of its environment as to offer defiance to his disregard. The seed of the craftsman finds here soil favorable to development. The skill of his forbears fashioned the "Sheffield thwytle" which Chaucer's pilgrim carried tucked in his hose, and out from those far-off years he has been steadily moving toward us, a resistless army, mostly lost in the rank and file, but occasionally, as with Chantry, Godfrey Sykes, or Stevens rising to single eminence.

Ruskin knew his sturdy merit, and singling out a favorite beauty spot on the suburban hills, bought and endowed a museum which should be for his advancement. Its purpose was one with St. George's Guild, a society established by him in London, and one or two other industrial centres, to give opportunity to artistic workmen. It was a movement ideal in its conception, but never obtained a strong, decisive hold. The museum, small but selected by Ruskin with the utmost care, was removed after some years to a less beautiful but more attainable location, where it is now maintained by the municipality with reverential pride.

The city is oftenest heard of through its iron and steel industries, the famous Cutlers' Guild, founded in the sixteenth century, having figured in many a historical event; but it also holds an eminent place

in the manufacture of silver, most notable, perhaps, from being the home of the older, now unused form of silver plating on copper.

Jealously and as a sacred trust the craftsman has guarded the secrets of his work, believing that with him rested the output and value of his labor. He has fought with undaunted valor the invasion of his cherished rights, and adjusted himself reluctantly to inevitable defeat. In desperation he bound himself in Trades Unions, and not even murder withheld him from his purpose to withstand the encroachment of advance. Within thirty years he has decreed, that in a stated number of hours, a given number of men will accomplish a limited production, which must maintain the standard wage he had established; only to find his hold lost and his business gone. Only by inches will he yield his ground, and he listens with scornful incredulity to the warnings of the farsighted in his clan, which of late years have been sounded with increasing frequency. After all, his contention is not so far removed from our own, for the standard of his material, and the time he insists on, give to his work a lasting merit, the lack of which we constantly deplore in our up-to-date lightning processes.

English silver acquires an added interest from the careful marking under government supervision which fixes its date and sterling quality. Not long ago a traveler became covetous of a certain pair of fine sugar nippers, of a style no longer used, belonging to a friend, and searching among many antique shops finally found an inferior pair which were

purchased. No particular attention was given to the date letter, the purchaser assuming that they were of a period some fifty years back. It was therefore in the nature of a surprise to find, some time later, when the inspiration came to look it up, that they were made in the year of the purchase, and left with a dull, worn-looking finish to catch the unwary.

The standard of silver, which is also our own, has remained practically unchanged for five hundred years. Two hundred years ago it was raised for about twenty-five years, but the test of wear proved it too soft to be durable. This silver has the figure of Britannia stamped upon it, and is known to the trade as Queen Anne silver. Its standard is still lawful, but seldom called for. With the date and sterling mark of all English silver is also the mark of the office at which it is assayed, and the registered mark of the maker, or the shop from which it is sold. There are now seven offices where silver may be assayed, some of the older ones, like York and Exeter, having been discontinued. London is the oldest among them, its leopard's head being so highly esteemed that it is not unusual for manufacturers in the other cities to send their work there for its marks. At the Goldsmith's Hall in London, date letters are preserved from the time of Queen Elizabeth; Edinburgh has date letters from the seventeenth century, and Dublin from somewhat later: but for the most part the lists begin close upon the date of our independence, that of Sheffield starting in 1773.

It has been recently reported that American manu-

facturers are sending over parts to get the stamp of the English assay. Such cases are provided for by a fifth mark, F, added to those already mentioned. The Ecclesiastical plate of the old churches is often of great interest, and pieces of the latter half of the seventeenth century are not uncommon. The most valuable private collection seldom contains a piece prior to the eighteenth century.

Early in the nineteenth century there was developed in Sheffield a new method of fusing a thin piece of silver upon copper or brass which was christened with the name of the city. Attaching silver to baser metal by means of solder had been known from remote times. The gay caparisons of horse and rider in the tournaments made a demand for work of this sort, and Otley, a little town to the north of Sheffield, was long a center of its trade. It is related that as the call of such trappings went out, its craftsmen drifted toward Sheffield, and it is not unlikely that through their knowledge and skill the copper plating was perfected.

It was at once recognized and copied by the French, who had hitherto known only the joining by means of solder, and was used for fifty years or more, when the modern process of electro-plating superseded it. For a time after the discovery of the latter method, following a common law, the old plate was discredited, and many a fine piece suffered in careless hands. To-day collectors place a choice piece of Sheffield plate side by side with sterling silver.

In the older process, after the fusion of the metals, the piece was rolled until just a coating of silver

was spread over its entire surface, when it was ready for shaping. The mounts were stamped in the thinnest silver, the work of a stamper requiring particular skill. These thin stampings were filled with soft solder, and sweated on to the body by gentle heat. An old joke of the trade was to the effect that stampings could not be allowed near an open window lest they be blown away.

The unsophisticated of to-day are often dismayed, after a vigorous polishing, to see the ugly black of the solder appearing in the mount, or the less objectionable copper shimmering through the silver body. The fortunate possessor of a fine bit of copper plate learns to be very tender with it. Oftentimes the beauty of its form and the richness of its mount rival the solid plate. A heavy, elaborate mount, and, in the trays and snuffer trays, highly ornate flat chasing belong to its period. In the simpler mounts, the egg and dart and gadroon are often exceptionally fine. And again we have seen in the hands of private collectors pieces wholly devoid of ornament save for the fluting, and so chaste in form as easily to pass for sterling, were it not for the absence of the valued hall marks.

In the past ten or twelve years it has become increasingly difficult to obtain genuinely fine specimens, particularly of the smaller pieces. Kensington has made a choice collection, and the Sheffield Museum, alive to its connection with the industries of its city, has an authorized agent watching any opportunity to add to its number of beautiful pieces. The great wine coolers of the period, having out-

grown their original use, are occasionally seen in the fine hotels, adorning the dining table. Being urn shape, with handles, they form most ideal fern pots.

It was following the decadence of copper plating that our little lad had forced upon him that most serious question of making a way in the world. The death of the father, after a long and weary illness, which exhausted the little surplus that had been accumulated, left the brother and sister with practically no resources other than the love of a good mother.

Schoolroom doors closed behind him at the age of eleven. England, not quite ready even yet to grant freely and liberally the education of her children, left the matter in those days entirely to the discretion of her church which, secure from molestation, went indifferently about it. On what merit her teachers were chosen is not evident, but it is certain that in the boys' schools, tyranny of rod and deep intimacy with the bottom of the ale mug did not disqualify. Dingy and cold, comfortless and cheerless, with its one little grate fire, and its hundred and more boys, the schoolroom lingers in the memory, far enough removed from the finely equipped buildings and trained teachers of which the city proudly boasts to-day. Somehow in that brief period, despite the anxious eye which followed the mood of the master, the great foundation rudiments were gathered and absorbed.

Then followed several years in which such work as a little lad may do, by way of errand boy, and other service sometimes heavy for small hands, went to

help out the over-burdened mother, until having reached the age of fourteen it was settled that he should follow a trade of the family and become a silversmith.

Disheartening enough must have been the mother's experience in her first effort to find a master for the would-be apprentice, for she was told that he would only accept one on payment of a premium of twenty pounds. Further effort resulted in better fortune, and a certain blue document drawn up in legal form on the fourteenth birthday, remains to tell the conditions of her contract.

Stamped for the city and the revenue of two shillings six pence, and beginning in heavy black old English type, "*This indenture* made the . . . day of . . . in the . . . year of the reign of our Sovereign Lady Victoria," it sets forth the contract of mother and son on the one side, and master on the other, for a period of seven years. It requires that the son enter upon the contract of his own free-will, and with his mother's consent; and during all this time the son agrees to "serve his said master faithfully, keep his secrets, observe his lawful commands, forbear to do him hurt, or injury, either in his person or property, attend regularly and diligently to his affairs and interest, account honestly for all money, goods, and effects which shall be committed to his . . . charge, and deliver up the same as and when required so to do, and in every respect conduct himself as an industrious and trustworthy apprentice."

The master agrees for "himself his executors, ad-

ministrators and assigns" that he will teach or cause to be taught the trade or business of designer, modeler and chaser. Then the wages follow: for the first two years the mother shall receive three shillings a week, for two years more five shillings a week, for the next two years eight shillings a week, and for the year remaining ten shillings a week.

The mother then binds herself to find and provide her son with "wholesome and sufficient meat, drink, lodging, wearing apparel, medical and surgical aid, and all other necessaries suitable for his trade and employment." Brave mother, to promise so much on so small a stipend. This completes the indenture, which is signed, sealed and witnessed by the three, and all being happily arranged, it is the master's part to give his lad a "fastening penny" in the shape of half a crown.

An apprentice could not be lawfully bound under the age of fourteen, and being so bound, not even for the army could he break his indenture without mutual consent duly witnessed. Such a system would seem to suggest that there are things outside of Heaven that are not reached at a single bound, and the slow mounting of the ladder infers things irksome and little to the taste in our day and time. It is undoubtedly true that no long drawn out apprenticeship will ensure skill unless the temperament of the workman holds some note responsive to his work. Equally so genius untamed by the tools of its craft, scatters itself as waste material.

The youngest apprentice is not without initiatory duties. He must settle his status with the big boys,

oftentimes by a vigorous use of his fists. He must sweep and keep tidy the smudgy little shop, run errands for his master, hold work for him with careful attention, and at half-past four in the afternoon he must attend to the mashing of the tea, which each associate has brought from home, ready for the boiling water, wrapped in a bit of paper, with sugar, and a pinch of bicarbonate of soda to bring out its full strength. Half an hour is given to this national repast, then work goes on again until seven. In large centers like Sheffield there are established National Schools of Design, offshoots of the noble parent at South Kensington, and partly endowed by the government. To this school our apprentice, who would learn design, was expected to go for three nights in a week, after his day's work was done. A course in geometrical drawing was first required, followed by freehand. These schools, then in their youth, have been a steadily increasing power in developing the understanding of art principles among the people, and the present-day curriculum is much enlarged. A small tuition is asked, and deficits have been liberally subscribed by the manufacturers, who realize great benefit from them. The apprenticeship required fifty-nine hours a week, and to pay even a small tuition our lad must work overtime for the nights remaining, except on Saturday, when he was free from five o'clock. It is not strange that instruction, attended by such excessive demand, should have been curtailed to strict necessity.

Designing and modeling were not definitely taught

him during any period of his apprenticeship. If he were apt he might gain a knowledge which would lead to their development in later years, if not he would become, through practice, a skilful chaser, following a prescribed pattern, for he was held during the whole time strictly to chasing and fluting. Weeks were given to acquiring command of the small tools used in this work, and to the making and tempering of them. The old chaser gradually acquires a standing army of hundreds of these little punches, wholly bewildering to the uninitiated, but among which he chooses with deft certainty according to his needs. The making of the pitch which is to hold the work, the methods of laying out and putting on the pattern, are all parts of his trade.

Large, plated center and dessert pieces, with glass holders for fruit and flowers, were in vogue in these first years. They were often incongruous in design, sometimes with grapes and vines ornamenting the standard, and perhaps two cast deer on the base underneath. The grapes were cast in bunches, the leaves separately, and all were joined by means of solder. Having gained some command of his tools, one of the first tasks was the chasing of many and many a hundred of the grapes. The leaves were elaborately done with minute veining both front and back, but they belonged to days of more experience. Repetition was the order of the times, and the Greek key, and two scrolls with shell became chased indelibly into the memory.

In the making of any given piece of hollow ware, such as a tea pot, the designer will make from his

drawing a half-section of its parts in clay. The body being hammered, or by the quicker method spun, serves simply to model the parts proportionately, or it may be to show the relief of the ornament. From the handle and spout a plaster cast is taken, which having been removed from the model is carefully lined with clay to the required thickness of the silver, and a second plaster is poured over it. The two plasters being separated, and the thin clay removed, there remains upon fitting them together again, a hollow space which represents the desired part. Into this hollow, hot wax is poured and, the plasters being once more separated, a wax model is obtained, from which may be cast a more durable fac-simile in brass. The brass model is turned over to the chaser, who exercises the utmost care to work out every imperfection, and to leave no part so undercut as to interfere with the drawing off of the final silver casting. It is only as the apprenticeship nears its close that important work of this kind is undertaken.

Rapid growth and close application (for beside the hours required, many another of overtime went to secure some coveted desire) told upon the physical strength of the boy, without defeating his steadfast will to acquire the best. For somehow in this period, by means of the little Clementi piano in the home, he managed to acquire an appreciative knowledge of the great masters, as well as to become familiar with the noted writings of the day.

It must have been the saving grace of the holidays, so dear to the English heart, that brought him at

last to the strength of manhood. Upon the arrival of each long-anticipated day, provided with umbrella and knapsack, he left behind the gas and smoke of daily life, tramping unnumbered miles over moor and dale, till all the country round about was friendly and familiar; acquiring in his maturer years an endurance that made long distances a delight, and took him afoot over great portions of his native shire.

The holidays begun with Shrove Tuesday, when the master was in duty bound to give his lad fourteen pence. Church must not be omitted on that day. Easter was a long holiday, beginning with Good Friday and lasting over Easter Monday and Tuesday. Whitsuntide found the hawthorn whitening the hedge-rows, the blackbirds and thrushes lilting in the soft new green of the trees, the lark rising high over the field-roads, and the cuckoos answering across the woodlands.

But Christmas was the great time of the year, and coming as it did in the busy season, the overtime system was carried to its greatest lengths. For two or three weeks before its arrival work was kept up until midnight, often at the last until later yet. On the last work morning, the morning before Christmas, the boys and girls gathered in the hall of the salesroom, singing Christmas hymns together before ending the year's work and beginning a week of great festivity.

The close of the seven years was made a matter of celebration among the men. Its beginning, as we have said, was marked with the fastening penny, and by quite a natural sequence the end was known

as the losing. In the morning of the last day, all over the shop, the boys suspended the stakes used in shaping the silver, and at intervals the youngest apprentice would beat upon them with a wooden mallet, the others joining in. The old-time stake was made of steel, so the result was a merry, musical, chime-like jangle.

The afternoon was made a holiday with a feast at some little inn outside the town, and as it drew to a close the lad just coming into his majority was chaired or crowned, by being placed in a chair upon the table, while the two apprentices next oldest held a brimming punch bowl over his head, and the others about him chanted some jingling doggerel whose burden was,

> "Here's to he who is now set free,
> That once was a 'prentice lad."

Then the indentures, which up to this time had been in the keeping of the lawyer, were given over to him, and with their possession he passed out of bondage.

It would seem as if in the apprenticeship system the conditions greatly favored the master. It was not usual for him to have but one apprentice at a time; quite often the father passed his trade in this way to his son. The larger firms taxed a master two shillings a week for his apprentice. A bright boy soon earned the wage paid him, and long before he was out of his time was a source of profit to his master. His instruction seems generally to have been based upon what he could earn, rather than

upon consideration of what would be for his best development. With freedom came the real test of the workman, in the more extended opportunities open to him, where he might confine himself to some special line of work embraced in his trade, or broaden and enlarge in all directions upon what he had acquired.

Soon after the losing our craftsman became restive, and drawn by the historic beauty of Edinburgh, applied quite hap-hazard for work in one of its shops. He had the luck to find them in need of help, and in about three months after the close of his apprenticeship was earning thirty-five shillings a week, a very satisfactory wage for the time. It need hardly be mentioned that the good mother, at home with her daughter, now found her burdens lightened.

Here was a true little handicraft shop, close upon Princes Street, employing about twenty men, where the silver was melted and rolled, and the work hammered and cast. The power was furnished by a wooden wheel some ten feet in diameter, reaching from floor to ceiling, which was turned by a powerful half-witted fellow of whom the others were wont to say "Wully has a want." It was kept in work by one of the two largest Princes Street shops, and fine things went out from it, from the various small trappings that adorn the Scotch regalia, to rich and heavy hollow ware.

Our craftsman was entrusted with the chasing of two vases with tops, standing eighteen inches, each of which employed him for three months in the doing, and it was here that he was first actively engaged

in design. During his stay the fine old silver plate of the house of Bute, consisting of hundreds of plates and trays, was brought down to be renovated and put in order in honor of the coming of age of the young Marquis.

At the hour of afternoon tea, the apprentices would get together for merry contests over their hornpipes, one of their number whistling on and on, with never a final cadence, after the endless fashion of the true Scotch jig.

There was no lack of incentive for the much loved tramps, and Sundays and holidays found him afield, among the crags of Arthur's Seat, studying the lavish art of Rosslyn Chapel, or enjoying the restful peace of Melrose or the district about Abbotsford. Most fortunate in having for a room-mate a young native of Ayr, who was a devotee of Burns, he joined in his enthusiasm, and together they acquired many of his finer poems, as they sat by their "ingle bleezing brightly," and toasted and munched the oatcakes which the Scotch mother sent them.

A year passed quickly and pleasantly, at the end of which he was able to make a change for the better, and returned to his home to a shop not larger than the one he was leaving, but progressive in its arrangements and appliances. After the freedom of the year just passed the sharper lines of subdivision in the work were most noticeable. The hammerer was no longer a mounter, and the flat chaser was distinct from the worker in repoussé. Indeed, flat chasing was in decline, and the skilled workmen who wrought the beautiful flowing lines of delicate

scrolls to be seen on fine examples of its period were nearly of the past.

Our craftsman now found himself able to take up a further study of design, under private instruction of one of the masters of the school, until he was confronted with a most troublesome difficulty through failure of his eyes from too close application. For weeks he faced the threatened undoing of his craft, but absolute rest, prescribed by a noted London specialist, averted the danger, imposing a more cautious future.

In three years more, change was again made to one of the larger firms. The silver of this period was marked by beautiful fluting, which is in the department of the chaser. It was also a time when the bodies of sets were covered all over with repoussé, even to the bottoms. The signs of the zodiac done in twelve little panels had great popularity, and a set with scenes from Bolton Abbey in the olden time, chased after the paintings, "The Weighing of the Game" and "The Return from Hawking" was in great favor. Four twelve-light candelabra, modeled by Marshal of London, which required weeks in the chasing, and were remarkably fine examples of acanthus work, were favorably noticed by Mr. Ruskin. Much time was now given to the making of drawings and sketches required in correspondence, and of working patterns. The Ruskin Museum was an active factor in the life of these days, the superior collection of Albert Durer's engravings, which it contained, furnishing many a suggestion for the treatment of work.

Nine years were spent here under the pleasantest associations, during the latter part of which frequent advertisements in the home papers, by manufacturers in the States, who were seemingly always in need of more men than home labor could supply, began to impress him. Reports from those already in the country were so favorable as to make the necessary change alluring to a young man ambitious to acquire a sufficient competence to ensure comfortable security in later years. Just before leaving the country he attended a meeting of Craftsmen at the old King's Head Tavern, which resulted in the formation of the Sheffield Society of Arts and Crafts, which now has a well established standing, and gives successful exhibitions of the work of its members. It was in the fall of the year when he crossed in the old Marathon, hopeful, vigorous, and ready to test the reality of new-world optimism. Soon after his arrival he came upon a little New England lake in all the splendid glory of its autumnal color. It was a never-to-be-forgotten sight in the peaceful blue of a rich September day, and the embodiment of some pen picture out of Cooper's tales, which had caught and held the memory.

In strange surroundings, under strange conditions, his first months seemed comparatively unfruitful, but he was permitted to realize in full measure the dreams of his allurement, and after years of successful effort, at length found himself in a position to gratify a long cherished fancy, to work without stress in a little shop of his own, where one might dwell upon the shaping of a thought, with the ques-

tion of the greatest possible return in a given minimum of time no longer paramount.

Obstacles become numerous in the realization of such dreams, for in the making of silver, the hammerer, spinner, caster, die-sinker, stamper, chaser, engraver, finisher, and in these days the colorer, are each trades to themselves. In the limited output of a single workman, not all are called for, but hammering, mounting, ornamentation and finish belong to the simplest efforts, and must be mastered before satisfactory results may be looked for.

Little shops have an established footing in the old country, and it was always "over there," that the dream shop had its setting. Till, as the years went by, and each return to the mother land marked more fully the ever increasing separation from the old life, and the silent absorption into the feeling of the new, a transformation was at last accomplished. Shadow became substance, but in a new-world atmosphere, where it awaits the evolution of years before it, too, becomes embodied in a foot-path leading — but who can tell? —

EDITORIAL

AN interesting exhibition of furniture by the "United Crafts" of Eastwood, N. Y., is to be seen at the Mechanics Fair in Boston. The admirable workmanship and finish of this furniture make one wish that it were free from all affectation and exaggeration in design. Some of the armchairs suggest sitters of abnormal size and bulk, and there seems to be a lack of true relation between the construction and the use. We do not like to feel an excess of solidity any more than an excess of any other quality, and one of the greatest sources of satisfaction is the feeling of true proportion. It is all the more necessary for genuine craftsmen to avoid anything approaching eccentricity of design, as the cheap imitators of so-called "Arts and Crafts" things are apt to reproduce the eccentricities and neglect the good qualities, and the idea of the Arts and Crafts tends to become associated in the public mind with things that are odd rather than beautiful. It is certain that, in the present exhibition, the more delicate pieces are by far the more satisfactory, and we should be glad to see the excellent work of the "United Crafts" tending toward greater delicacy and appropriateness.

ON the first of October the *Craftsman*—the magazine published for the last year by the "United Crafts"—began a new period in its history, clothed in a new dress. Its cover is very simple and attractive, and the pages are so printed as to be a real

pleasure to the eye. The subject matter is valuable and interesting, containing articles by Professor Oscar L. Triggs, of the University of Chicago, on "The Workshop and School"; by Ernest H. Crosby on "The Wealth of St. Francis, a Study in Transcendental Economics"; and by Frederick S. Lamb, on "Lessons from the Expositions." We congratulate the "United Crafts" on this new departure in the *Craftsman*.

NOTES

THE first meeting of the season at the rooms of The Society of Arts and Crafts in Boston will be held on November 21, when Prof. H. Langford Warren will speak on "Qualities of Carving."

THE Chicago Arts and Crafts Society is getting ready for its annual exhibition. For full particulars address the secretary, Miss E. R. Waite, 1301 Woman's Temple, Chicago.

THE Art Institute of Chicago is also preparing for an exhibit of "Designs for Decorations and Examples of Art Crafts" to open December 16, closing January 10. Entries close December 1. Exhibits received until December 6. For circulars and entry blanks, address W. M. R. French, Director, Art Institute, Chicago.

Exhibitions of Arts and Crafts are being arranged by the Sketching Club of Indianapolis, for late in November (address Miss R. E. Selleck, High School, Indianapolis); by the College Endowment Association of Milwaukee, for February (address Mrs. Martin Sherman, 661 Marshall St., Milwaukee); and by the Klifa Club of Burlington, Vermont (address Miss Katharine Whitcomb, 301 College St., Burlington, Vermont). We understand that each of these exhibitions will be open for one week or more.

The Saturday Club of Brunswick, Maine, is to have an Arts and Crafts exhibition, with an address by Mrs. Karl von Rydingsvärd, on November 29, the exhibition being for that day only. (Address Mrs. Leslie A. Lee, Brunswick, Maine.)

We shall be pleased to give notice of coming Arts and Crafts exhibitions, if those in charge will send us accurate information as early as possible.

THOREAU THE POET-NATURALIST

With Memorial Verses by W. E. Channing.

A new, revised and enlarged edition, edited by F. B. Sanborn. With notes and an index. Printed at the Merrymount Press in one volume containing about 400 pages, and published as follows:

The ordinary edition, with a new engraved portrait of the author, net, $2. Postage extra.

A limited edition of 275 copies, 250 of which will be on toned French hand-made paper and will contain besides the portrait of Mr. Channing (which also appears in the cheaper edition) five full-page etchings by Sidney L. Smith. The subjects of these illustrations are: *Portrait of Thoreau*, after the crayon drawing by S. W. Rowse; *View of Thoreau's Birthplace* (before the alterations); *Interior of Barrett's Grist Mill; Conantum Pool;* and *Dead Leaves in the Forest.* Price, net, $10. Postage extra.

Of this limited edition, 25 copies will be on Japan paper, with the etchings in two states. Price, net, $25. Postage extra.

CHARLES E. GOODSPEED,
Publisher,
No. 5A Park Street, Boston, Massachusetts.

The Craftsman

For artists, amateurs and workmen, now entering upon its second year of a successful existence, greatly improved and enlarged, offers to new subscribers a trial subscription of

THREE MONTHS FOR 25c.

(Regular price Twenty-five cents a copy)

Readers of HANDICRAFT *will be interested in this magazine, as it is replete with fine illustrations of craftsmanship, and it appeals to all friends of art, labor and literature. Send stamps to-day.*

The United Crafts

Box Number 28

Syracuse, New York

¶ *Individuality* in Calendars.

¶Calendars, as a rule, display little originality. They follow set styles and are the same from year to year. There is hardly one with the character that appeals to a person of refinement.

¶But here are two calendars with individuality. "The Symphony Calendar" is printed in red and black upon twelve sheets of Japan paper, presenting twelve selections ranking in literary merit and inspirational character with Channing's well known "My Symphony." Among the authors represented are *Stevenson*, *Burroughs*, *Lowell*, *Henry van Dyke* and *Phillips Brooks*. Border designs and cover made by Mr. Herbert Gregson. A feature that makes this calendar almost unique is the use of Roman numerals in place of Arabic.

¶Another calendar that stands far from the madding crowd is "A Calendar of Prayers by Robert Louis Stevenson." It may be characterized as simple, dignified, and chaste. The twelve prayers are printed on Japan paper, with initials rubricated. A border and cover designed by Mr. Gregson.

¶The editions of both calendars are limited to one thousand copies. The price of *The Symphony Calendar* is $1 a copy, and *A Calendar of Prayers* is $1.50 a copy. Fifty duplicates of the latter have been printed on Antique Vellum and autographed by the artist, and may be had for $3 each.

¶If you mention Handicraft when ordering, you will receive some of *The Cornhill Dodgers*, the popular series of literary leaflets.

¶Alfred Bartlett, 69 Cornhill, in *Boston*.

ANTI-SLAVERY PAPERS OF JAMES RUSSELL LOWELL SPECIAL LIMITED EDITION

LOWELL'S contributions to the Anti-slavery journals are among the most interesting of his early writings. The major part of these papers, which have much of the literary charm of Lowell's later essays, were contributed to the "National Anti-Slavery Standard" during the three years, 1847, 1848, and 1849, and remain perhaps the finest expression in prose of the high feeling of that great movement.

They are now issued in two octavo volumes in a limited edition of 500 numbered copies for sale at $7.50, *net.* A circular, showing the high grade of paper and the style of type sent upon request, by the publishers.

HOUGHTON, MIFFLIN & CO.
BOSTON AND NEW YORK

"The Mosher Books"

It is by their quality and not from quantity that these publications stand at the head of American book-making. "As gifts, books are always appropriate for Weddings, Engagements, Birthdays, or other occasions," and

THE MOSHER BOOKS

offer in various special sets, suitably put up in cabinet style boxes, something quite out of the ordinary. Prices for these special sets are from $2.25 to $25.00. Single volumes can also be had on Imperial Japan vellum, limited to a very few copies, numbered and signed by the publisher, ranging in price from $2.50 to $30.00.

A COMPLETE DESCRIPTIVE LIST

of sixty-eight pages, choicely printed in red and black, will be sent to any address, postpaid on application.

Thomas B. Mosher

PORTLAND, MAINE

THE KEPPEL BOOKLETS

THE FIRST SERIES OF THE KEPPEL BOOKLETS, COMPRISING "CONCERNING THE ETCHINGS OF MR. WHISTLER," "DRY-POINTS BY PAUL HELLEU," "JEAN-FRANÇOIS MILLET, PAINTER-ETCHER," "SIR SEYMOUR HADEN, PAINTER-ETCHER," AND "JOSEPH PENNELL," IS NOW READY ∴ THE SET OF FIVE, ENCLOSED IN A SPECIAL SLIDE CASE, WILL BE SENT, POSTPAID, TO ANY ADDRESS, ON RECEIPT OF TWENTY-FIVE CENTS IN STAMPS

FREDERICK KEPPEL & CO.

20 EAST 16TH STREET

NEW YORK

Please mention HANDICRAFT in answering advertisements

THE December number of HANDICRAFT will contain Prof. H. Langford Warren's address on "Qualities in Carving," with illustrations.

An article by Dr. Denman W. Ross, entitled "The Arts and Crafts: a Diagnosis," will appear in an early number.

THE true root and basis of all Art lies in the Handicrafts. If there is no room or chance of recognition for really artistic power and feeling in design and craftsmanship — if Art is not recognized in the humblest object and material, and felt to be as valuable in its own way as the more highly rewarded pictorial skill — the arts cannot be in a sound condition; and if artists cease to be found among the crafts there is great danger that they will vanish from the arts also, and become manufacturers and salesmen instead.

Walter Crane

The Heintzemann Press, Boston

HANDICRAFT

PUBLISHED MONTHLY BY THE
SOCIETY OF ARTS AND CRAFTS
14 SOMERSET STREET, BOSTON
MASSACHUSETTS VOL. I. NO. IX

DECEMBER 1902

$1.00 A YEAR 10 CENTS A COPY

THERE are some things which are worth any cost; but above them all I value consciousness of manly life; and the arts form a part of this at least.

William Morris

NEWCOMB POTTERY NEW ORLEANS LOUISIANA.

Conducted in the interests of handicraft by the ART DEPARTMENT of NEWCOMB COLLEGE

LAURIN HOVEY MARTIN, *23 Irvington Street, Boston, Mass.* METAL WORK & ENAMELING
Designer and Craftsman *South Kensington Medalist*

J. VAUGHAN DENNETT, *Hingham, Massachusetts*
FURNITURE DESIGNER & CABINET MAKER

MRS. E. J. WEBER, *Room 9, 48 Boylston St., Boston*
FINE LACES cleaned, repaired, restored and made over. *Pillow and Point Laces* made to order

WARREN S. KILBURN, *185 Franklin St., Boston*
High-class HALF-TONE & ZINC ENGRAVING
Personal attention given to Book-Plates

MISS PILSBURY AND MISS PATTEN, *PORTRAIT PHOTOGRAPHERS.* Special attention given to photographing children at the studios or in their homes
Studios: 248 BOYLSTON STREET, BOSTON
Telephone: Back Bay, 2533-2

H. M. PLIMPTON & COMPANY solicit orders for the *BINDING OF FINE BOOKS.*
655 ATLANTIC AVENUE, BOSTON

Readers will confer a favor by mentioning HANDICRAFT *when writing to advertisers*

THE Salesroom of The Society of Arts & Crafts, at No. 14 Somerset Street, Boston, is open daily from nine to five o'clock, and offers an unusual opportunity for the purchase of choice gifts for weddings and Christmas.

Among the things shown at this time are hand-wrought silver, woven rugs, homespun cloths, lace, embroidery, pottery, and glass.

MERRIMAC POTTERY CO.

THE Society of Arts and Crafts, No. 14 Somerset Street, Boston, has a variety of examples of the Merrimac Pottery suitable for holiday and wedding presents. These consist of vases in rich enamels and glazes, and several shapes fitted with founts and shades for lamps.

Among the recent examples of the work of this Pottery are interesting reproductions of old Greek work.

NEWBURYPORT, MASS.

LILY GLASS WORKS

184 BOYLSTON STREET, BOSTON

WINDOWS made in stained and crystal glass, for use in churches or houses, from original designs. All work — both in drawing and color — is done by the artist.

Privately Printed Books

We have a variety of **distinctive types and select papers**, especially adapted to the printing of Private Editions

Press of **Carl H. Heintzemann**

DEWEY SQUARE, BOSTON

WEDDING GIFTS

FINE OLD FRENCH BRASSES

Interesting for decorative or practical purposes.

Old Lace, Embroidery
Brocade and Porcelain

SAMUEL B. DEAN

16 ARLINGTON STREET, BOSTON

(BAR HARBOR DURING SUMMER)

TO READERS WHO ARE NOT NOW SUBSCRIBERS

A circular giving the contents of the early numbers of HANDICRAFT will be sent free upon request; or a sample copy will be mailed for five cents.

A SPECIAL OFFER

HANDICRAFT will be mailed for six months, beginning with the October number, to any one sending twenty-five cents in coin, stamps or money order, before December 15th, 1902.

The Society of Arts & Crafts,
14 *Somerset Street, Boston.*
Enclosed please find twenty-five cents, for which send HANDICRAFT for six months, beginning with the October number, to

HANDICRAFT

VOL. I DECEMBER 1902 NO. IX

ARTHUR A. CAREY, *Editor*

CHARLES ELIOT NORTON, H. LANGFORD WARREN } *Associate Editors*

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR DECEMBER

THE QUALITIES OF CARVING
H. Langford Warren
EDITORIAL C. E. N.
NOTES

Copyright, 1902, by The Society of Arts and Crafts

Published monthly by The Society of Arts and Crafts, at 14 Somerset Street, Boston, Massachusetts
Annual Subscription, $1.00. Single Copies, Ten Cents
Foreign Subscriptions, $1.25
Checks, money orders, etc., should be made payable to The Society of Arts and Crafts
When a change of address is desired, both the old and the new address should be given
The Editor may be addressed at 50 State Street, Boston
Address all business communications to Frederic Allen Whiting, Secretary, 14 Somerset Street, Boston

Principles of Handicraft

I. Motives. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. Conditions. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. Artistic Co-operation. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. Social Co-operation. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. Results. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

"It is only possible to answer for the final truth of principles, not for the direct success of plans."



Monument to John Boyle O'Reilly, by Daniel Chester French.

HANDICRAFT

VOL. I DECEMBER 1902 NO. IX

THE QUALITIES OF CARVING

By H. Langford Warren

Perhaps there is no more remarkable fact with regard to the present condition of the fine arts than the almost total disappearance of the art of sculpture, properly so called. In the strict sense we have no sculptors. We have some very able artist modelers, but our works of sculpture are but copies in marble or casts in bronze of their clay models. The result is that neither our marble nor our bronze statues have the qualities proper to sculpture or to bronze work. Their qualities are those of clay modeling.

The practice of our sculptors is to make a finished model of their composition in clay. Few of them have had much practice or have acquired much skill in the use of the mallet and chisel—the proper tools of the sculptor. They consequently have, as a rule, little appreciation of the artistic qualities which belong to carved stone or cast and tooled bronze. They lack the craftsman's sense of the distinctive character which belongs to these materials, because these are not the materials in which they are accustomed to work. There is a further loss. The model once made is copied in stone or marble by an assistant, a carver who, however skilled he may be, is only an interpreter. In some cases, indeed,

this marble copy of the clay model is retouched by the artist himself. But, as he lacks the craftsman's skill of his assistant, this retouching is usually slight and often awkward. When on the other hand the carver, as occasionally happens, attempts monumental figure sculpture, his lack of higher artistic training stands in the way of success.

This unnatural divorce of modeling and carving has led to the increased use of bronze as the permanent material of our sculptors' designs. Here, at any rate, the casting gives again the qualities of the original model. There is less loss from the original than in the case of the marble copy. But the finished statue retains the peculiar character and touch of the clay; it has none of the qualities of the material itself in which it is executed. The art has been divorced from the craft to the disadvantage of both.

Take, for example, one of the most successful of recent works of this class: — Mr. French's beautiful monument to John Boyle O'Reilly in Boston. I am not concerned now with the general composition but with the technical finish, upon which depend the beauties due to the craftsman's feeling for the detail of his work. And to make my point with regard to our sculpture in general, I purposely select an example which seems to me one of the most successful of recent American works of art.

The finish of this piece of bronze casting is distinctly that of clay; the marks of the tool and the hand in the soft material, the quality of the surface, the character of the relief, all contradict the essen-

tial character of the hard bronze capable of such exquisite surface and such delicacy of fine detail. The contradiction between the character of the technique and the character of the material produce a discord, a lack of unity which greatly detracts from the effect of the monument as a work of art, especially on any near view. Compare this with any work, for instance, of Renaissance or Greek art, with, for example, the bronze charioteer recently found at Delphi, Verrocchio's great statue of Colleoni in Venice, or Benvenuto Cellini's Perseus in Florence. In these cases the artist always had in mind the final result — the material in which the work of art was ultimately to be executed. Verrocchio and Cellini were not only modelers but casters and bronze workers. The enthusiastic interest with which Benvenuto in his autobiography describes the various processes in the making of his Perseus shows that the preparation of the mould, the difficult feat of casting, the final tooling which gives to the bronzes of the Renaissance their delicacy of detail were not less important in his eyes than his studies in wax or his model in clay. The fact that these men were great craftsmen, as well as great designers, gives to their work a completeness, a perfection which modern work never equals, seldom approaches. Our painters learn their craft; but our sculptors are content to master only the elementary, the introductory, craft of their art. They can model, but they leave the more difficult, the more manly work of sculpture, of bronze casting and finishing, to inferior men. When our sculptors determine really to master and constantly to

use the processes of their craft we may hope for great sculpture, but not until then. Michelangelo certainly never would have said with regard to the emasculated art of to-day : " painting is for women, sculpture for men."

Modern sculptors are accustomed to dwell on the virtues of breadth of handling. It is a phrase to cover up their lack of knowledge of their own craft. Delicacy of finish and beauty of surface are not incompatible with real breadth or largeness of treatment; witness, for instance, again the work of Donatello, of Verrocchio, and other masters of the Renaissance.

Another unnatural separation has in recent time affected the development of sculpture — the divorce, namely, of what is currently called " carving" from " sculpture " (*i.e.*, figure sculpture).

These separations are only special instances of the fatal cleavages which have parted all the lesser arts from the greater arts, and which in every fine art except that of painting have separated the designer from the craftsman, divorcing the mind which conceives from the hand which executes.

But the lesser art of what is usually called " carving" has suffered no less than its more aristocratic brother from these unfortunate separations, and it is this handicraft of carving which it is the purpose of this paper especially to consider. As on the one hand, owing to this separation, the art of monumental figure sculpture has lost touch with its fundamentally decorative purpose and with the artistic qualities which are proper to the craft, so on the

other hand the lesser art of decorative carving has lacked the support and the incentive it formerly received when it was identified with the higher art and craft of which essentially it is a part. The craftsman lacks the higher artistic training and is therefore seldom successful when he attempts original work, even in the lesser art of decorative carving. His art having deteriorated and become mechanical, it is not surprising that the public has lost interest in it. The modern tendency toward subdivision of labor, which has been of such far-reaching benefit in the mechanical arts, has been baneful in its influence on artistic pursuits. This tendency has not only, as we have seen, separated sculpture from carving, and parted the modeler, whom we call "the sculptor," from him who is the sculptor, the one who executes; but in the lesser craft, also, it has set the modeler apart from the carver, so that even with regard to decorative carving, it is rarely the same workman who both makes the model and carves the stone or the wood. The architect, who after painstaking collaboration with the modeler has finally by repeated criticism succeeded in obtaining in the clay some fairly adequate approach to his idea, constantly suffers the disappointment of finding the copy in the final stone distinctly inferior to the clay model. The carver who finally executes the capital or the archivolt has not appreciated the aim which was embodied in the model, and his execution is therefore too often mechanical and perfunctory. Here are three individuals employed to produce a single result: the architect who makes an elabo-

rate pencil or crayon drawing of his design, the clay modeler who under more or less criticism interprets it, and the carver who copies the model. These three individuals may, moreover, never have worked together before and may never again cooperate. The contracting carver — often a fourth element in this combination — sets one of his employees at the model and sends another to do the carving. The architect may never see either of them again, even if he employs the same contracting carver. In most cases there is even less of cooperation between architect and carver than has just been indicated. How different is this from the mediæval craftsman who himself conceived and executed under the general direction of the master his share of the vigorous and expressive foliage in capital, archivolt and string-course, or of the myriad figures which in porch and pinnacle glorify and fulfil the designs of Amiens or Rheims, of Wells or Lincoln. Here were groups of men working constantly together in the ordered freedom of the guilds, each man joyous in his individual power and feeling himself the stronger in the support and stimulus of his associates working constantly at his side; all of them working under direction to complete a great design, but each of them, in sympathy with it, free to express in his work something of himself; each thoroughly trained in his craft and glorying in the possibilities of his tools and his materials.

Under present conditions such coöperation as produced the great works of the middle ages may seem very remote, and whatever the future may have in

store, our duty is to make the best of conditions as they are. We can at any rate avoid, if we will, though at some cost of expense and of trouble, the extreme subdivision of labor which now obtains in well-nigh all artistic crafts. Although separated from the craftsman, the designer can at any rate make himself, if he will, familiar in its smallest details with the processes of the craft with which he is concerned, and can work more than is often now the case in sympathy with the workman and his material.

In considering the qualities of carving, we may best consider it mainly in its relation to architecture, for its relations here are more complicated than in any other case, so that we shall find that nearly every consideration which might apply to carving in any other connection will apply to it in greater degree in its connection with architecture.

In the first place it should be borne in mind that the true purpose of carving, as of all ornament, to whatever it may be applied, is to enhance and fulfil the beauty of some already beautiful design. If it is a merely arbitrary addition, without relation to the form it is intended to enrich, it is as decoration worse than useless. And in that case, however beautiful it may be in itself, we shall find that its effect is to contradict, and so to that extent to destroy whatever beauty of form the object may have, whether it be a a vase, a chair, or a building. We find, then, with regard to carving, as with regard to other forms of decoration, that it has two more or less distinct kinds of beauty. We may call these beauty of relation and

intrinsic beauty: on the one hand the beauty which the piece of decoration has in relation to the whole design of which it is a part, in relation to the function of the object decorated, and in relation to the material — stone or marble, wood or clay — of which it is made; and, on the other, the beauty which it has considered in itself as a detached and separate design. These qualities interlock, sometimes bewilderingly; but we shall get a clearer idea of them by considering them separately.

Beauty of relation results from regard to that law of unity — "the law of the whole," as Mrs. Merriman happily calls it — which is fundamental in all the fine arts. The first requisite in a work of art is that it shall impress the beholder with its oneness, with its organic and essential unity. It must be a complete whole. In so far as it gives this impression, partaking of nature's fundamental laws, it is beautiful. Every least detail, every ornament, large or small, must contribute to this result, or had better be removed.

However beautiful carving may be in itself, it impresses the intelligent beholder only unpleasantly as waste, as beauty degraded, when it is misplaced or is associated with a disorganized chaos of form incapable of intelligent comprehension as a connected whole. It is for this reason that some of the more complicated works of art, whose unity is not immediately obvious, do not all at once impress us with their beauty. Only after the fundamental harmony on which they are based has been perceived do they begin to overpower us, and that

more and more as we are able to penetrate deeper and deeper into their relations, and so feel their perfect oneness. This law of unity, then, is the first to be regarded. Beauty of relation must govern; intrinsic beauty is of secondary consideration.

The right relation of a piece of carving to the whole design of which it is a part is therefore the first essential of its beauty. The first thing to be demanded of it is that it shall contribute its share to the total effect, shall take its place in and help to complete the larger decorative scheme. If it meets this demand it fulfils its most important decorative function; if it fails in this, its other beauties are apt to seem impertinent. In a building there is no excuse for a piece of carving except as the general design demands it — here a series of spots of light and shadow, there a band of enriched shade, such as only carving can give; here the emphatic emphasis of a capital; there the alternate bands of enrichment and plain surface in an archivolt. Carving should never be added for the sake of the enrichment merely, but to produce a desired effect in the design as a whole. The larger decorative scheme of a building of which the carving is the necessary completion may have every variety of decorative motive. It may be one of concentration, depending upon the strong contrast of lavishly concentrated ornament with calm breadth of quiet wall. This is to be seen in most Spanish design of all periods, and especially in Mexican cathedral fronts, where the principle receives the more emphatic illustration from the fact that the carving in itself

is without intrinsic beauty, meaningless and ugly. Or the decorative scheme may be one mainly of gradation, as in the front of the Certosa at Pavia, or of rhythmic repetition, as in the Parthenon or the Doge's palace; or a combination of these, as in perhaps the noblest façade of the world — the front of the cathedral of Notre Dame in Paris. In all these cases every piece of carving plays its essential part in the production of the total effect.

Let us analyze, for example, a little more closely the use of carving on the front of the Paris cathedral. Remove the statues in the jambs of the porches and the crowded groups in their archivolts, not only should we lose much of the rich contrast between porch and wall, so necessary an emphasis of this part of the design; but we should miss in the archivolts the movement given by the alternating bands of rich sculpture and plain mouldings, and in the jambs the columnar lines of the great statues. Replace these by columns, and the effect would be bald and meagre in relation to the rest. The porches, indeed, include within their overarching vaults the richest concentration of sculpture of the whole front, and this richness is necessary to the effect of the whole design, and is the appropriate treatment of the main entrance to the great church. Imagine the *galerie des rois* deprived of its range of statues, as it was in the Revolution. The gallery would not only lack interest, but it would lack the rich alternation of light and shade which gives value to this decorative band across the front, crowning the lower stage of the design, just as the great open

arcade above, with its similar motive, crowns the front, bearing the same relation to the whole height that the *galerie des rois* bears to the lower story. Remove the weird, grinning beasts in the upper gallery and the vertical lines are not carried up into the next stage, as they should be, and a decorative point of light would be greatly missed. Take away the crockets of the cornice, with their rich spots of light and bands of shadow, and the crowning feature would want its necessary accent. Without the carving the front would still be impressive, but it would lack completeness. Every statue, every boss, every capital, every gargoyle and string-course, is in right relation to the whole, and contributes its harmonious part in producing the grand symphony of the front.

Not only must the individual piece of carving have its due relation to the whole, it must also be designed with regard to that minor portion of the whole to which it more particularly belongs. The decorations of an archivolt must be rightly proportioned to the whole door or window; the capital must be in relation to the arch it supports.

There is yet another mode in which carving must be considered with regard to its fitness for its place, in order that it may be in due relation to the whole design — the consideration, namely, of the piece of carving with regard to the way in which it is to be seen, both with regard to the character of the light which usually falls upon it, and to its distance from the eye. That it shall have its due effect it is obvious that there must be a difference in

treatment between carving in the shadow of an overhang or in full sunlight. Similarly the soft and often dim light of an interior demands a different handling from any exterior position, and work on the north side must be carried out differently from work on the south, to produce an adequate effect. Where the carving is done on the spot, a good carver, working in freedom, will instinctively make these differences, for he will see the effect he is producing. Where the carving is copied from a model previously made, it is often most difficult to foresee the effect, which should be carefully watched as the work proceeds, in order to make such modifications as seem to be required. The mediæval work was usually carved in place, so that we find the differences in treatment instinctively made.

Still more important is the question of distance from the eye. It hardly needs to be pointed out that carving in the loftier parts of a building must be bolder and more vigorous than that which is nearer. In modern work a mistaken application of this principle often leads to a coarseness of handling, a lack of finish, which is injurious even to effect at a distance. Distant carving should be broadly and vigorously treated with large masses, simple forms, and broad shadows; but it should be finished, or it will appear coarse. The grotesque beasts on the upper gallery of Notre Dame in Paris are a case in point. The effect of these, as seen from the square below, would lack refinement but for the completeness of finish. They would seem confused but for the breadth and simplicity of treatment. This is

modern carving, for after the revolution nothing was left of these grotesques except the broken paws, still clinging to the top of the parapet.

But most carving on a building is seen at various distances, and has to be treated accordingly. The main forms, those which are most important to the design as a whole, must be broad and vigorous. A string-course or archivolt, for instance, must be so designed as to give rhythmical alternations of light and shadow, which form an agreeable design when seen at the greatest distance; seen closer at hand, minor forms have their effect, and modify and enrich the rhythm. Finally, where a near approach is possible, the forms should show the greatest delicacy and beauty, and the design may become intricate and complicated, but always subordinated to those larger masses required for distant effect, which will add, also, to the beauty of the design when seen near at hand. On broad surfaces which tell at a distance as plain, the most delicate carving may be placed, intended only for near effect, without in the least disturbing the larger relations of the whole. We may find in close proximity carvings intended for effect at a distance, and others intended to be seen close at hand.

Beside harmonious contribution to the decorative scheme of the whole and to the subdivision of that scheme to which it belongs, each piece of carving must also be in right relation to the purpose of the object decorated. It must be appropriate; it must be fit for its place in that sense also.

Not all things can be fitly decorated. We are too

apt nowadays to degrade our decorative forms by putting them to mean, and sometimes even to vile uses. Not only is this in itself unpleasant to any one of right taste, but especially where traditional or natural forms are used it injures them, by unpleasant association, for use in a more appropriate way. One of the most glaring and unpleasant instances of this misuse of ornament is in the decoration of plumbing apparatus. Let any one who doubts, examine the catalogue of any manufacturer of such wares. But the unfit use of decoration constantly shows itself less offensively, but hardly less inappropriately, in the over-ornamention of many of our common objects of use, such as builders' hardware, stoves or pottery, which in most cases are more appropriately left absolutely plain, with such beauty of simple form as is most suited to their use. They are certainly not made intrinsically more beautiful by the tawdry and cheap decoration so commonly added to them: added often simply to disguise poor workmanship, so much so that such over-decorated machine-made wares are often cheaper than the same articles absolutely plain. A similar unfit use of carving is seen in the over-decoration of buildings of purely utilitarian character with cheap and poorly executed work. But these are gross and vulgar instances of inappropriateness in decoration. Such extreme examples, however, serve to emphasize the importance of the principle — a principle which has higher and more subtle applications. The amount and character of the decoration appropriate to buildings of particular kinds is a matter re-



Detail of Monument to John Boyle O'Reilly.



Statue of Bartolommeo Colleoni, Venice. By Andrea Verrocchio.



Cathedral of Notre Dame, Paris.



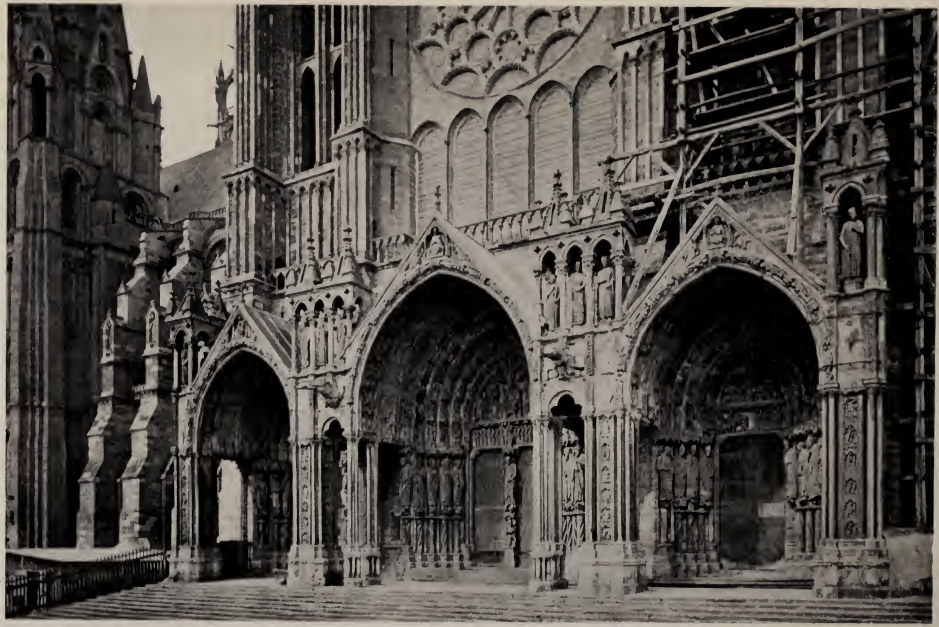
Grotesques on the Upper Gallery. Cathedral of Notre Dame, Paris.



Capital in the Triforium. Cathedral of Laon.



Capital in the garden loggia. Piccolomini Palace, Pienza.



South Porch of the Cathedral of Chartres.



Statues in the South Porch, Chartres Cathedral.



Detail of the robe from a statue. South Porch of Chartres Cathedral.

quiring most careful consideration and delicate feeling. But any one can see at once that both the amount and kind of decoration appropriate to a church is different from that proper to a dwelling; that town halls, theatres, and railroad stations would require different treatment. The principle involves the whole question of symbolism, of the intellectual content of the forms employed. A certain group of artists and critics, the advocates of the recent doctrine of "art for art's sake," have poohpoohed and belittled these considerations as "literary," as having no place in fine art properly so-called. But the ideas conveyable by the fine arts are not merely those of form and color, and, while it is important not to confuse the two sets of ideas, it is a mere matter of fact that the ideas which these writers wish to have regarded as exclusively literary are conveyable also by the arts of design. It is also true that such ideas, so conveyed, impress the mind in a very different way from, and often more powerfully than similar thoughts conveyed through literature. But the parallel between the fine art of poetry and the fine arts of painting and sculpture is much closer than such critics would have us believe. To exalt the form beyond the thought to be expressed is as fatal to sculpture or painting as it is to literature. Too often, indeed, such criticism is employed to excuse or hide paucity of ideas. Thoughts *are* expressible by sculpture, and a building gains enormously in impressiveness if its decoration expresses or suggests thought appropriate to the building's use. No one whose imagination has

been stirred by the wonderful symbolism of the fronts of Rheims, for instance, or of Amiens, can doubt this for a moment. Their porches epitomize the whole of mediæval belief, and gather the might of the Bible story from Genesis to the Apocalypse within the bounds of their overarching vaults. No such concentrated force of expression, deepening in power the more it is studied, would be possible to literature. The ideas conveyed might be similar, the subject dealt with the same, but the impression on the mind would be different. That this impression is in part receivable by one who is only dimly and partially, or perhaps even not at all, aware of the more technical artistic qualities which contribute to its force, and which give their own pleasure of a different kind, is nothing to the argument.

But there is another and more technical kind of appropriateness of carving for its place. To be beautiful, it must be appropriate to and expressive of the function of the object decorated. This is, of course, especially obvious in the case of the decoration of constructive architectural members. In these cases the carving must not contradict, and in the most beautiful examples it will enhance the functional expression of the member decorated, the form of which is already determined by the beautiful expression of that function. Take, for example, the decoration of the bases of mediæval columns known as the "griffe." How it emphasizes and further expresses the function of the base as a member of footing! It adds to the intrinsic beauty of the base, and, by connecting it with the pedestal

upon which it rests, it adds to the unity, and so to the beauty, of the whole. So, also, it is with well designed capitals, in all styles — Greek, Roman, Renaissance, or Gothic. The carved decoration emphasizes and expresses the function of the capital as a member of support. Its lines connect it with the shaft which is below, and form a transition to the arch or lintel which it upholds. The carved capital, considered merely in its æsthetic value, thus forms a link between the adjoining parts, binding them together and adding to the unity of the whole, while at the same time the carving gives to the constructive purpose of the capital poetic expression. In this way each architectural member takes its place as a part of an organic whole.

These things the trained and skilful carver will take into account as he works, and the feeling which guides the strokes of his chisel will be qualified by this sense of functional expression, this feeling for the whole.

Take, for instance, these two capitals — one Gothic the other Renaissance — one from the triforium of Laon cathedral, the other from the loggia of the Piccolomini palace at Pienza. Very different designs, expressive of a very different spirit, but both illustrative of the same principles of design. How finely in both cases the line of the shaft is carried up into the capital; with what vitality and delicacy of line the foliage rises, bending over as if to meet the weight! The whole design in each case is expressive of support, of the function of the capital, and unites the shaft below with the arch above. Simi-

larly the proper decorations of a cornice are expressive of crowning or finishing, and in a perfect design every least detail is appropriate to its place. Finally, among beauties of relation we have to consider the relation of the carving to the material in which it is executed. The trained craftsman, accustomed like those of the Middle Ages and the Renaissance to work out his design in the material itself, will feel instinctively the treatment appropriate to the material. Each material lends itself to certain distinctive effects. A coarse freestone demands a treatment — lends itself to forms — different from those appropriate to marble, whose fineness of grain and firmness of texture encourages the utmost delicacy of surface and deep and intricate undercutting impossible to the coarser stones. The hard surface, coarse texture, and spotty color of granite requires a breadth and simplicity of treatment which would appear bald and timid if applied to marble. Wood, on the other hand, lends itself to a fineness, a crispness, and to sharp contrasts which would appear liney in marble, and which would be impossible in other stones. There are some forms possible of execution in different materials. The designs of early Renaissance arabesque work can be carried out almost indifferently in wood or in marble or fine stone. Even here, however, there will be a difference in touch. The skilful craftsman will know how to get the utmost effect out of his material, and there is a pleasure in feeling the relation between the design and the material in which it is carried out. If by a *tour de force* the forms of wrought

iron are imitated in wood, or the forms of carving reproduced in wrought iron, the lack of relation between the form and the material affects the intelligent observer unpleasantly. There is a contradiction between the two which jars upon the mind and interferes with whatever pleasure might be given by the design itself.

Modifying all these beauties of relation is the intrinsic beauty of the design considered in itself. As has already been said, the qualities of intrinsic beauty interlock with those of relation. There is the intrinsic beauty of the whole building apart from its structure or its purpose, the intrinsic beauty of the piece of carving at any given distance apart from its relations; each of these is governed by the principles of abstract design, in the right relation of the different parts considered purely with regard to their effect on the eye at a given distance, on the harmony and rhythm of their masses and proportions. These questions of abstract design cannot here be considered. Certain considerations with regard to the intrinsic beauty of carving should, however, be emphasized. It is to be noted that carving deals essentially with relations of light and shadow produced by the light falling on its masses. Does the carver leave a projecting boss, it is that he may obtain a spot of light with its corresponding shadow. Does he hollow out a cavernous recess, it is that he may deepen the shade. Does he tenderly shape a surface, it is to watch the delicate play of light and shade over it. The spots of light, the masses of soft shade or deep shadow, the delicate and sub-

tle curves which outline his masses are the elements out of which he builds his design. Only secondarily is he interested in any representation of natural or artificial forms. Leaf and flower, bird and beast, trophy of arms or instruments, he uses indeed to express his thought, but he bends and shapes and changes these to suit the needs of his design, in spots of varying size of light and shade and shadow. The beauty of the play of light on leaf and flower, the delicate undulations of their surfaces interest him, and these he reproduces.

If natural forms are used as elements they must perforce be changed to fit them to their place; they become subject to a new law, the law of the design in which they are to play their part. And this law will govern their whole treatment; but on the other hand they will be subject to no arbitrary or meaningless conventionalization. In any intricacy of detail in which the carver indulges his fancy for the sake of the effect close at hand, he will be careful not to break up the masses on which his main design depends. He may, sometimes, trace upon the surface of these masses the most delicate ornament, but the main surface will not be disturbed. He will not sacrifice the larger effect for the sake of the smaller. It should be clear from all this that carving cannot have its highest quality except in so far as the carver himself has an affectionate and intelligent interest in the work he is doing, unless he is to some extent, at least, expressing something of his own thought and feeling.

To sum up, let us take for example one of the most

magnificent, one of the richest, one of the most beautiful examples in the world of the application of carving to the adornment of architecture, the great south portal of Chartres cathedral, now, alas! undergoing ruthless restoration which is likely to destroy much of its beauty.

Note in the first place the grand harmony of the whole design — the splendid grouping and proportion of the three cavernous shadows of its deep arches. These, again, are rhythmically contrasted with the smaller arches. But the splendid design is thoroughly organic; not only are its parts so grouped that they have abstract unity of form, producing a well ordered whole, but there is also constructive unity; the function of every part is beautifully and most simply expressed. The thrust of the great arches is taken by the great piers, made still more stable by the surmounting pinnacles which at the same time carry up the vertical lines of the piers and so tie the design to the front of which it is a part. But the pinnacles are not left as heavy and clumsy masses which would overweight the design; they are broken up again into columns and arches, which repeat the dominant idea of the porch itself. The statues themselves, within these canopies, prevent the pinnacles from being too light. They add a necessary mass to the design, while expressing the thought of the kings of the earth assisting at the great religious mystery which the whole portal portrays.

But so far we are aware only of the main masses of the design in their relation to the whole front. Let

us approach nearer. The great piers we see are compound, broken up into several colonnettes, upheld by the central core. These colonnettes, with their functionally treated shafts and capitals, emphasize and express the character of the pier as a member of vertical support, while at the same time they enrich the design by their broad masses of light and shadow. The core of the pier is further enriched and detached from the colonnettes by carving, which at this distance tells as a series of alternating spots of light and shadow. Similarly the line of the pier is carried upward to the pinnacles by more delicate lines of enrichment. But note how this enrichment tells in distinctly ordered masses of light and shade. There is no confusion, no uncertainty, and every spot takes its place in relation to the whole. So it is with the enrichments of the archivolts and of the jambs, arches and tympana of the inner doorways whose ranges of statues we dimly descry, enhancing the mystery and beauty of the great shadows of the porches. Coming again still nearer we are aware of the individual beauty of each one of these statues in itself and in its ordered relation to those with which it is associated, and to the arches in which they are set. How beautifully composed are the masses of drapery! How wonderfully the light steals over their surfaces and the shadows gather in their rhythmic hollows! How full of life they are, and yet how they fit to the building. They are still things of stone, meant to be felt as such, their lines meant to express the lines of support of the jambs they adorn. How the craftsman has felt the beauty

of his material, suggesting drapery, or armor, but keeping still the essential quality of his material — stone. Here is no overwrought detail, no fussy and foolish indication of the trivialities of texture to disturb the dignity of his monumental masses. He might have stopped here. But no : he reserves for us still something more, a delicacy of lace-like detail for the delight of still closer view. We begin to notice that these grand stony masses of drapery are still further enriched. Coming still nearer we find that without disturbing the majesty of his mighty folds, he has adorned them with rich patterns suggesting the embroideries of ecclesiastical robes. But here is no mean imitation of the embroideries themselves, such as a modern Italian carver might amuse himself with. The treatment is still that appropriate to stone, and in the delicate detail of these surfaces we get the same feeling for order and proportion, the same rhythmical arrangement of larger and smaller forms, the same subordination to the great idea of the whole which has guided every other part of the design.

But this is not all. This wealth of design, this wonderful and complex order is employed in the expression of a great thought. The whole porch epitomizes the great mysteries of Christianity as they were then understood. The tympanum of the central door represents Christ enthroned and the last judgment — above, in the arches, are the four and twenty elders and the mystic hosts. Below, in front of the central mullion, stands Christ crushing the dragon and the adder under his feet. On either

hand, in the jambs, colossal statues of the twelve Apostles keep guard over the entrance. The struggle of good and evil is represented by smaller bas-reliefs of the virtues and the vices — of the wise and foolish virgins.

In similar way the doorways on either hand are filled with statues of the saints, while the smaller groups in piers and arches tell the stories of their work and martyrdom. The whole porch, the whole cathedral is a vast poem, a mighty symphony in stone whose complex forms are all ordered and marshalled into an organic and beautiful unity.

It is impossible within the limits of a brief paper — indeed, it is perhaps impossible in words — to do more than point out a few of the general laws to which good carving is subject. He who would really apprehend these laws must do so by painstaking analysis and application for himself. First, he must carefully and affectionately examine and study the great work of the past; he must note its ordered beauties and the methods whereby they are produced, comparing always the means employed with the result obtained. Thus he must deduce or verify principles for himself, discovering, first of all, that in all good work all is ordered, nothing is chaotic or capricious. Secondly, he must at the same time apply these principles in work of his own, not superficially imitating past work, but applying its immutable laws and being guided, if he may, by a similar delicacy and justness of feeling.

EDITORIAL

"IT'S DOGGED AS DOES IT"

IN Trollope's excellent novel, *The Last Chronicle of Barset*, an old brickmaker, talking with a despondent clergyman, asserts that "it's dogged as does it"; and Mr. Horace Darwin in his admirable "Reminiscences" of his father, the great naturalist, declares that "He often quoted the saying 'It's dogged as does it.'" The whole story of Darwin's life is a comment on the phrase, and his magnificent achievement as philosopher and man of science affords a splendid example of doggedness, in other words of patient persistency and obstinate resolution in mastering his own physical weaknesses, and overcoming the difficulties of his work. "It's dogged as does it" is a maxim for every craftsman to lay to heart. It is the fundamental rule of excellence. That genius depends on the capacity of taking infinite pains is a hackneyed saying, and this capacity is in the power of any man who has force of will. He is fortunate if he have also the "gifts" which the capacity turns to genius, but whether the craftsman possess the "gifts" or not, the painstaking capacity alone, exhibited in whatever mode of expression, will suffice to give a certain worth to his work.

Scaliger, one of the greatest of scholars, speaking in a letter of a new patent system which had been proposed of learning Greek, writes: "As for your friend's new method of learning the Greek language, I can only say that each student's own in-

dustry and pains, with — and this is the main point — *determination* is the best and only method." The virtues of doggedness, of taking infinite pains, of determination in the accomplishment of whatever task a man may have in hand are of the best. Persistent resolution in the overcoming of difficulties gives to the dullest man the chance to win self-respect; it begets by degrees interest in the work itself; by degrees it quickens the faculties of perception, compels eye and hand to better mutual service and improves the character of the workman no less than of his work.

The final excellence of all pieces of beautiful handicraft depends on it. It is the source of the marvels of the work of the Oriental artisans. It is comparatively seldom manifest in our own contemporary work, and one object of our Arts and Crafts Societies is to encourage this spirit of doggedness in the doing of work. C. E. N.

"Somebody talked of happy moments for composition; and how a man can write at one time and not at another. 'Nay' (said Dr. Johnson) 'a man may write at any time if he will set himself *doggedly* to it.'" — *Boswell.*

"I 'm older 'n you, an' I 've seen things an' men,
An' *my* experience, — tell ye wut it 's ben:
Folks thet worked thorough was the ones thet thriv,
But bad work follers ye ez long 's ye live;
You can't git red on 't; jest ez sure ez sin,
It 's ollers askin' to be done agin."

— *Lowell.* The Bigelow Papers.

THE LACE INDUSTRY

THE Society of Arts and Crafts in Boston has recently assumed the management of the lace industry described by Mr. Baxter in his article in the June number of HANDICRAFT. An opportunity is given to owners of fine laces, who have heretofore been in the habit of taking them abroad to be repaired or cleaned, to send such work by express or by registered mail to the rooms of the Society, under the assurance that all laces received will have careful and intelligent attention. Orders are also taken for new work, a specialty being made of the finer varieties of needle and pillow laces.

It seems important that this effort to establish a group of makers of fine laces should not be allowed to fail for lack of support, as important work in new pieces has already been done, and many rare old laces have been perfectly restored. The committee in charge are confident of the ability of those connected with the industry to properly execute all work entrusted to them. Another cause of satisfaction is the fact that a number of trained lace-makers, now engaged in other work, are anxious to resume lace-making as soon as more assistance is needed.

The industry is at present located at 43 East Canton Street, Boston, Mrs. Weber being present to give instruction and advice on Monday and Thursday mornings. Early in January the work will be removed to the nearly-completed South End House Building at 938 Harrison Avenue, where a room has been provided for the purpose.

NOTES

The members of the Boston society will meet on Friday evening, December 19, when Mr. Frederick Krasser will gave an informal talk on "Wrought Iron Work," illustrated at the forge and anvil.

Mr. George Wharton James of California gave an interesting and instructive talk on "The Indian Handicrafts" before the Boston society on November 14. The talk was amply illustrated with baskets, blankets and silverwork from Mr. James' collection. Mr. James' address will be furnished upon request, and his lecture is recommended to other societies as suitable and inspiring.

In the *Atlantic Monthly* for November will be found an article by Mr. Charles H. Moore on "Modern Artistic Handicraft," which will prove of interest and value to every one interested in the arts and crafts movement.

The third exhibition of the Arts and Crafts Society of Minneapolis will open January 24 for one week. Address the secretary, Miss Mary E. Simpson, 1521 Laurel Avenue, Minneapolis.

The Dayton Society of Arts and Crafts is to open a salesroom for work done by its members and other craftsmen. For information address Mrs. J. B. Thresher, 128 West First Street, Dayton, Ohio.

The Society of Arts & Crafts

conducts at No. 14 Somerset Street (near Beacon) rooms for the exhibition and sale of work designed or executed by members of the Society and approved by its Jury. The Society is in this way demonstrating that, under right conditions, beautiful articles of handicraft can be produced by modern workers. Increasing numbers of intelligent buyers visit the salesroom whenever in search of wedding, Christmas, or other gifts having both intrinsic and artistic value *because* of the craftsman's evident effort to express some thought of beauty in his handiwork.

A cordial invitation to visit the rooms is extended to all who are interested.

The Secretary is in position to arrange for the execution of special orders in a variety of crafts. He will also be pleased to hear from any one unable to visit the rooms who would like to make purchases through correspondence.

THE SOCIETY OF ARTS & CRAFTS

Frederic Allen Whiting, Secretary

No. 14 Somerset Street, Boston, Massachusetts

THE CRAFTSMAN

A MAGAZINE OF CULTURE

PRICE { *25 cents the copy*
3 dollars the year

As a means of introduction to new readers we will send The Craftsman to any address

3 MONTHS FOR 25 CENTS

THE CRAFTSMAN is the leading American magazine devoted wholly to the interests of the Arts and Crafts and is of especial interest to educators, artists, architects, literary people, and all interested in social and economic problems.

A feature of the Christmas number will be an illustrated article describing the home of Mr. Gustave Stickley, the founder of the United Crafts, and creator of the simple style of furniture so much in vogue.

THE United CRAFTS

Department 28, Syracuse, N. Y.

¶ *Individuality* in Calendars.

¶Calendars, as a rule, display little originality. They follow set styles and are the same from year to year. There is hardly one with the character that appeals to a person of refinement.

¶But here are two calendars with individuality. "The Symphony Calendar" is printed in red and black upon twelve sheets of Japan paper, presenting twelve selections ranking in literary merit and inspirational character with Channing's well known "My Symphony." Among the authors represented are *Stevenson*, *Burroughs*, *Lowell*, *Henry van Dyke* and *Phillips Brooks*. Border designs and cover made by Mr. Herbert Gregson. A feature that makes this calendar almost unique is the use of Roman numerals in place of Arabic.

¶Another calendar that stands far from the madding crowd is "A Calendar of Prayers by Robert Louis Stevenson." It may be characterized as simple, dignified, and chaste. The twelve prayers are printed on Japan paper, with initials rubricated. A border and cover designed by Mr. Gregson.

¶The editions of both calendars are limited to one thousand copies. The price of *The Symphony Calendar* is $1 a copy, and *A Calendar of Prayers* is $1.50 a copy. Fifty duplicates of the latter have been printed on Antique Vellum and autographed by the artist, and may be had for $3 each.

¶If you mention Handicraft when ordering, you will receive some of *The Cornhill Dodgers*, the popular series of literary leaflets.

¶Alfred Bartlett, 69 Cornhill, in *Boston*.

Journal

OF A TOUR IN THE NETHERLANDS

By Robert Southey

THIS journal, kept on the visit to the Netherlands in 1815 on which the Poem "The Poet's Pilgrimage to Waterloo" was based, has never been published. The manuscript was in the hands of the Southey family until 1864, when it was bought by a well-known North Country Antiquarian and has only now been obtained for publication.

Southey's "Journal" will be issued in one octavo volume. It is printed very simply but beautifully in the style of the period, on a specially made antique wove paper and bound uncut in ribbed cloth with marbled paper sides and paper label. The edition is limited to 519 numbered copies, of which 500 copies are for sale at $5.00, net.

The plates to be destroyed upon completion of the edition.

Boston and New York

HOUGHTON, MIFFLIN & CO

The Riverside Press

"The Mosher Books"

It is by their quality and not from quantity that these publications stand at the head of American book-making. "As gifts, books are always appropriate for Weddings, Engagements, Birthdays, or other occasions," and

THE MOSHER BOOKS

offer in various special sets, suitably put up in cabinet style boxes, something quite out of the ordinary. Prices for these special sets are from $2.25 to $25.00. Single volumes can also be had on Imperial Japan vellum, limited to a very few copies, numbered and signed by the publisher, ranging in price from $2.50 to $30.00.

A COMPLETE DESCRIPTIVE LIST

of sixty-eight pages, choicely printed in red and black, will be sent to any address, postpaid on application.

Thomas B. Mosher

PORTLAND, MAINE

THE KEPPEL BOOKLETS

THE FIRST SERIES OF THE KEPPEL BOOKLETS, COMPRISING "CONCERNING THE ETCHINGS OF MR. WHISTLER," "DRY-POINTS BY PAUL HELLEU," "JEAN-FRANÇOIS MILLET, PAINTER-ETCHER," "SIR SEYMOUR HADEN, PAINTER-ETCHER," AND "JOSEPH PENNELL," IS NOW READY ∴ THE SET OF FIVE, ENCLOSED IN A SPECIAL SLIDE CASE, WILL BE SENT, POSTPAID, TO ANY ADDRESS, ON RECEIPT OF TWENTY-FIVE CENTS IN STAMPS

FREDERICK KEPPEL & CO.

20 EAST 16TH STREET

NEW YORK

Please mention HANDICRAFT in answering advertisements

THE January number of HANDICRAFT will contain an article by Dr. Denman W. Ross, entitled "The Arts and Crafts: a Diagnosis."

IF a great poet like William Morris can find a more secure satisfaction in his workshop than in his library, if a large-minded lawyer like J. Cobden-Sanderson can find a fuller exercise of his faculties in book-binding than in law-practice, there must be some exceptional resources in work as yet quite unsuspected by the majority of mankind. Infuse these larger minds into industrialism, and it will follow that the system will be purged of many of its evils, and that work will change its character till it yields the highest pleasure.

Oscar Lovell Triggs

The Heintzemann Press, Boston

HANDICRAFT

PUBLISHED MONTHLY BY THE
SOCIETY OF ARTS AND CRAFTS
14 SOMERSET STREET, BOSTON
MASSACHUSETTS VOL. I. NO. X

JANUARY 1903

$1.00 A YEAR 10 CENTS A COPY

BEAUTY must come back to the useful arts, and the distinction between the fine and the useful arts be forgotten.

R. W. Emerson

NEWCOMB POTTERY NEW ORLEANS LOUISIANA. Conducted in the interests of handicraft by the ART DEPARTMENT of NEWCOMB COLLEGE

LAURIN HOVEY MARTIN, *23 Irvington Street, Boston, Mass.* METAL WORK & ENAMELING
Designer and Craftsman *South Kensington Medalist*

J. VAUGHAN DENNETT, *Hingham, Massachusetts* *FURNITURE DESIGNER & CABINET MAKER*

MRS. E. J. WEBER, *Room 9, 48 Boylston St., Boston* *FINE LACES* cleaned, repaired, restored and made over. *Pillow and Point Laces* made to order

WARREN S. KILBURN, *185 Franklin St., Boston* *High-class HALF-TONE & ZINC ENGRAVING* Personal attention given to Book-Plates

MISS PILSBURY AND MISS PATTEN, *PORTRAIT PHOTOGRAPHERS.* Special attention given to photographing children at the studios or in their homes
Studios: 248 BOYLSTON STREET, BOSTON
Telephone: Back Bay, 2533-2

H. M. PLIMPTON & COMPANY solicit orders for the *BINDING OF FINE BOOKS.*
655 ATLANTIC AVENUE, BOSTON

Readers will confer a favor by mentioning HANDICRAFT *when writing to advertisers*

LILY GLASS WORKS

184 BOYLSTON STREET, BOSTON

WINDOWS made in stained and crystal glass, for use in churches or houses, from original designs. All work — both in drawing and color — is done by the artist.

Privately Printed Books

We have a variety of **distinctive types and select papers**, especially adapted to the printing of Private Editions

The Heintzemann Press

DEWEY SQUARE, BOSTON

WEDDING GIFTS

FINE OLD FRENCH BRASSES

Interesting for decorative or practical purposes.

Old Lace, Embroidery
Brocade and Porcelain

SAMUEL B. DEAN

16 ARLINGTON STREET, BOSTON

(BAR HARBOR DURING SUMMER)

HANDICRAFT

VOL. I JANUARY 1903 NO. X

ARTHUR A. CAREY, *Editor*

CHARLES ELIOT NORTON, H. LANGFORD WARREN } *Associate Editors*

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR JANUARY

THE ARTS AND CRAFTS: A DIAGNOSIS
Dr. Denman W. Ross

EDITORIAL H. L. W.

NOTES

Copyright, 1902, by The Society of Arts and Crafts

Published monthly by The Society of Arts and Crafts, at 14 Somerset Street, Boston, Massachusetts
Annual Subscription, $1.00. Single Copies, Ten Cents
Foreign Subscriptions, $1.25
Checks, money orders, etc., should be made payable to The Society of Arts and Crafts
When a change of address is desired, both the old and the new address should be given
The Editor may be addressed at 50 State Street, Boston
Address all business communications to Frederic Allen Whiting, Secretary, 14 Somerset Street, Boston

Principles of Handicraft

I. Motives. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. Conditions. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. Artistic Co-operation. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. Social Co-operation. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. Results. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

"It is only possible to answer for the final truth of principles, not for the direct success of plans."



A piece of Japanese Wood Carving recently sold by Messrs. Yamanaka & Company.

HANDICRAFT

VOL. I JANUARY 1903 NO. X

THE ARTS AND CRAFTS

A Diagnosis

By Dr. Denman W. Ross

What is the matter with the Arts and Crafts? Why is it that, in spite of a widespread interest, with much talk and much activity, so little really good and satisfactory work is produced? Consider the work of the early and middle ages, of the renaissance, the work of our own colonial days, the work of the far east, of China and Japan. We have many examples in our houses, in our museums, — the masterpieces of earlier times. In comparison with these, the work which we are doing is most unsatisfactory. I am thinking, of course, of the work that is really ours, the work which we do upon the basis of our own thought and effort, the work for which we are wholly responsible. Good things are produced, very good things, but they are reproductions or copies of fine things done long ago. All we do is to adapt them to our purposes, to our needs, with very slight, if any, alterations. The changes we make are rarely improvements, and our copies and reproductions are not as good as they ought to be. Our artists and craftsmen, the ablest of them, have settled down to a systematic imitation of historic examples, and the study of design is called the study of "historic ornament." It is only the ignorant, we are told, who

imagine that they can produce any original work which will be good. The wise have given up the idea, altogether.

The work which we do, when we follow our own impulses and disregard precedents, is often useful. It serves its purpose, but it generally fails in design or lacks technical perfection. If, as sometimes happens, our work is good in its general conception or design, it is almost sure to be the work of some amateur or *dilettante* who has good taste and good judgment but no technical training, no skill. The work is well conceived, but badly done. More often the work is well executed, but wanting in design. In that case it is the work of a man who has technical training, who knows his trade, but has no idea of composition. He has never thought of design, and is, consequently, unable to bring the beauty of order into his work. His work may be useful, but it is not beautiful, so it cannot be regarded as a work of art. We rarely find in original work the combination of good design and good craftsmanship which, together, make art.

There is, as I have said, a widespread interest in the Arts and Crafts at the present time. There has never been so much talk about them before. Societies are being organized, everywhere, to look after them, — to encourage producers on the one hand and buyers on the other. The people who join the Societies are divided into craftsmen and patrons, and the craftsmen are divided, according to an estimate of training and ability, into masters and apprentices. No end of time and pains are spent in making constitutions and by-laws, — the *a priori* legislation

which never fits and gives no end of trouble afterwards. Then there are meetings, at which people talk, — the people whose business and pleasure it is to talk. As a rule, they have never done any work themselves, but they can tell us all about it, and what ought to be done. The talkers who have never done any work take a few lessons and begin at once to produce things, — hammered bowls, carved brackets, punctured lanterns. Then there is a jury to look at the things, — to decide whether they are fit to be shown or not, and there is an exhibition committee to arrange for the shows. These take place, from time to time, and are attended by the patrons and other persons who feel kindly and take an interest, — sometimes to the extent of buying the objects exhibited. A little market is created and a little business is done. So it goes on, and it is hoped, by such means, that the Arts and Crafts may be induced to flourish once more. We expect very soon to have artists, lots of them, and the artistic life, everywhere. It is a moment of great expectations and high hopes, — to be followed presently by a disappointment.

Our interest in the Arts and Crafts is altogether too superficial. It is more talk than work. The product is small and insignificant, and our little market is no real market. The fact is, we are playing at Arts and Crafts. It is a pastime, an amusement. The big world of hard work and real work is hardly conscious of our existence. Ask the manufacturers, the shopkeepers, and their employees, what they know about the Arts and Crafts movement, how they feel about it. They will tell you that they know

little and feel less. Surely it will take more than our meetings and talk, more than our exhibitions and sales, more than all that, a great deal more than that, to bring the Arts and Crafts to life again.

The real cause of their decadence, the real reason why they do not flourish lies deep in our habits of life, and in the system of education which gives us those habits. It is to be found in the fact that the knowledge of art, which means æsthetic discrimination and judgment, is found, generally, among the people who do no work, people who study works of art, collect them, and talk about them, but produce nothing. It is to be found in the fact, that the people who have technical knowledge, training and skill, who are able to work and do work, have, as a rule, no discrimination, no judgment, no standards, no high ideals. In other words, we have all the fine impulses where there is no ability to follow them, and all the ability where there are no fine impulses. To make matters worse, the people of education, of judgment, and the people who have merely technical training and ability form two distinct classes in our community, and these classes have almost nothing in common, have, indeed, very little to do with one another.

There are lots of people who know the fine things that have been done in art, who care for them, who long to see such things done again, people who have good taste, right judgment, high ideals, and the number of these people is increasing constantly. Instead, however, of trying to realize their ideals, working them out in the materials and by the technical methods of the several Arts or Crafts to which they properly

belong, they find it easier, because it is more in their habit, to put their ideals into words, and to talk about them. Sometimes they give lectures and write books about art; what it has been and what it ought to be. In this way they express themselves, but always in the terms of language. Language is the only art which they understand technically, the only art which they can practise with any success. Very sharply distinguished from those who discriminate and pass judgment in speech and in writing, are the people who spend their days, all day and every day, in real work, — getting technical knowledge and exercising it. They are masters of their hands, of tools and materials, of methods, ways and means. These people, also, think. Of course they think, but not in the terms of language. They think of forces, attractions, resistances. They discriminate in manual efforts, in tools and in materials. They are good judges in all technical matters connected with the Arts and Crafts. There is nothing these people might not do. They might do the finest things in the world; but they never think of them. They have never studied any fine things. They have no knowledge of art. What they do is simply what they are told to do by the people who employ them and pay them wages, and these are not, as a rule, the people of education, who might be expected to superintend and direct. They are the manufacturers and shopkeepers who produce things to supply a demand and gain a profit. Of standards and high ideals the employers know quite as little as the people they employ. Their only motive is found in an "order to be filled." The two classes of peo-

ple thus distinguished and described have, as I have said, very little in common and very little to do with one another. They rarely meet, and when they do meet they fail to understand one another.

Words mean so little to those who work, and work means so little to those whose ideas exist only in the terms of language. The terms of language are abstract and general, the terms of work are to the last degree specific. The talkers and the workers meet only to misunderstand one another, and they have very little respect for one another. "What is all that talk," says the worker, "that talk about the principles of design? What does he mean by balance, rhythm, harmony? Organic unity,—what in the world is that? Righteousness, truth, beauty,—what are they? How he talks and talks, and quotes from the books! He is always begging us to do those things which he talks about. He cannot do them himself. He says so. He cannot tell us how to do them. He knows nothing about work. He does not know the difference between a nail and a wedge. You ought to hear him talk. It is perfect nonsense. Work is better than talk, anyway. Let us go to work." That is what the worker says. From time to time the talker leaves his proper associates, the people who understand talking and talk themselves, and condescends to visit the worker in "his place of business," but he finds there nothing that pleases him. Work in itself he cannot understand or appreciate. What he looks for is the motive of the work, its idea. This he finds unsatisfactory. "It is not enough" he says, "to do your work well, even

very well, it must also be worth doing. Your work is without design. It has no balance, no rhythm, no harmony. It lacks organic unity. I see in it no righteousness, no truth, no beauty. It makes me very unhappy." That is what the talker says to the worker, and he goes off, consoling himself with the words of the Lord to Ezekiel (XXXIII, 32): "And, lo, thou art unto them as a very lovely song, of one that hath a pleasant voice and can play well on an instrument: for they hear thy words but they do them not."

Idealism, with its love of righteousness, truth and beauty, and technical ability, with its standard of perfection, the two elements which go to make up the artist and the artistic life, are thus widely separated, — so widely separated that they cannot act together, as they should, to produce their proper issue in nature, in life. The case of the Arts and Crafts is, therefore, a case of *disjecta membra*.

Many efforts have been made to bring the two elements of art, its idealism and its technical ability, together, but the efforts have been futile. The idea has been to bring the workers under the influence of the talkers. One of the objects of the Arts and Crafts Societies is that: to bring the people who work under the influence of the "higher criticism." The man who works, however, does not care for the "higher criticism." He does not understand it, and, like most men, he hates what he does not understand. He despises the condescension of those who pretend to know all about it, but cannot do it. The critic and the worker meet, but in vain.

What I have said may seem very discouraging. It may seem to the reader that I have described a hopeless condition of things. The condition of things which I have described is far from satisfactory. That is true. It does not follow, however, that it is going to endure. I am by no means discouraged. I regard the situation with hopefulness, if not with cheerfulness. All the elements of art, of the artistic life, are here. They are separated so that they cannot act together. What we have to do is to bring them together. That is not impossible. It means simply that we must bring the teaching of art, the teaching of design, into connection with technical training. The young men and women who go into Arts and Crafts work must have the knowledge and appreciation of fine things. They must have standards which will enable them to criticise their own work as they do it. They must be critics as well as workers. Then we shall have the two elements of the artist life, its fine impulse and its technical ability united and acting together. We shall then, at once, see a real life and activity coming into the Arts and Crafts. We shall see work produced, appropriate to its purpose, good in design and technically perfect. That is exactly what we want.

Various forms of manual training have come into the schools. They are coming, also, into the colleges and universities. Manual training has not, however, as yet, come into connection with the teaching of art. By some people it is regarded as an educational discipline, sufficient in itself. By others it is recommended as a preparatory training for mechanics and

engineers. As a discipline it is certainly of great value; as a preparation for certain kinds of professional work it is indispensable, no doubt. Up to this time, however, the teachers of manual training have been mechanics, not artists. They have had no interest in art, no knowledge of its masterpieces. The study of design and its principles has had no place in connection with manual training. The study of works of art, with the idea of discovering and establishing standards has never been introduced into the schools of manual training; but it is going to be introduced there, — for that is exactly the place, where the study of art belongs. Technical training, without the knowledge of design, without artistic standards and ideals, without the artistic impulse is of little value. On the other hand, the artistic impulse which would lead us to produce good and beautiful work is fruitless, so long as it is divorced from manual and technical training. The two things belong together, and what we have to do is to bring them together, and that is what we are going to do, and we are going to do it at once. The pessimist says: "How dismal it all is, how unsatisfactory." We are not pessimists. "How fine it will be, what splendid work we are going to do, as soon as we have the requisite knowledge with technical skill." That is what we say, and that is optimism.

We must have the knowledge of design in its principles, which are the principles of order. Order, system, unity of motive or purpose, beauty of form; that is the meaning of design. Beauty is not definable, but it manifests itself in three principal modes, — bal-

ance, rhythm and harmony. These are the modes in which beauty is revealed both in nature and in works of art. By balance we mean equal opposition or antithesis. By rhythm we mean the joint action of two or more attractions or forces to carry the eye and the mind in a motion through the measures of time or of space. By harmony we mean that the constituent elements of a work have something in common which brings them together in unity. We say of a work, that it is in harmony with its idea or purpose or that the terms are in harmony with one another. Thus we have harmony of tones, of measures, and of forms or shapes. The practice of design means bringing terms or ideas into the modes of balance, rhythm and harmony. The only means of coming to a clear understanding of design, and an appreciation of its importance, is found in the practice of design, — in exercises in the composition of terms and ideas, — trying to bring the many into one, the one into many, as Plato puts it. At the same time we must study the art of the past, particularly its masterpieces, the aim being to get a power of visual discrimination, critical insight, and right judgment, and, ultimately, high standards and ideals, and the noble impulse which comes out of them. Examples and illustrations must be brought together; if not original works, then copies or reproductions; if nothing else can be had, photographs will serve the purpose. The best method of study will be found in a technical analysis, by which the component elements and motives of a composition become clearly distinguished and defined. Analysis should be followed

by a synthetic practice in which the method of composition is followed experimentally. There is no better technical training than this. It is the training which the musician gets in performing the works of the great composers. The training which the musician gets in the study and practice of counterpoint, fugue, and harmony, corresponds with the practice of design, which I have described. By these means the student will come to the knowledge of principles and to the appreciation of masterpieces, not only in their motives or ideas, but technically. At the same time he will be getting a technical training, leading to technical skill and ability. In some cases, in an increasing number of cases, let us hope, the work will be, not merely well done, in the sense of being correct in composition, but it will express something of personal feeling and emotion. The knowledge, the ideas, the ideals of the man will come into his work. The element of personality will come into it. We shall then have art once more, and the artistic life. Again, works of art will be produced. The conditions and circumstances of modern life will give us new problems, and we shall have artists to solve them. Now we have only half an artist here, the other half somewhere else. His head is in one place, his hands in another. The all-around, complete artist, with his knowledge of fine things, his discrimination and judgment, his standards and ideals, his knowledge of tools and materials, of ways, means and methods, his power of eye and skill of hand, — that is the man we want, the man we must have, before we can hope to see the Arts and Crafts alive again, and flourishing.

We must give up the idea that everything can be understood in the terms of language, that the educated man is one who talks and writes, but does no other work. We must give up the idea that all the wisdom of life is to be found in the words, phrases, and sentences of high philosophy. Language is only one among many arts. It serves many purposes, but not all, and among the purposes which it does not serve are those of the Arts and Crafts, — architecture, sculpture, painting, and the many and various minor arts connected with these. The feelings, emotions, thoughts, ideas, ideals, which find their expression in drawing, painting, modeling, carving, construction, of one sort or another, cannot be properly defined and expressed, cannot be properly discussed or understood in the terms of language. Archæology, history, — that is another matter. The discriminations, which mean right judgment in regard to work of the Arts and Crafts, are discriminations in the sense and in the terms of vision. These have no real equivalents in the terms of language. The appreciation of such work rests always upon technical considerations. We do not know that a thing is bad unless we know how it was done, how it ought to have been done, what ought to be done to make it better. That means technical experience and technical knowledge, if not technical ability.

To be a real critic, you must have studied the masterpieces in a way which the man of words cannot understand. You must have analyzed the fine things. You must know exactly what they are made of, and how the materials were put together. To make sure

of your knowledge you must have put similar materials together in the same way with approximately the same result, bringing the knowledge and understanding gained by analysis to the test of synthetic effort. To be a real critic you must have all the knowledge of the workman. To be a helpful critic you must know more than he knows. You must be able to explain your idea to him in technical terms, and by means of illustrations, doing yourself what he ought to do. The real critic is a workman, — potentially, at least. It is always through the practice of an art that we come to a real knowledge of it. Aristotle understood this perfectly, when he said (Politics VIII, 6): "It is difficult, if not impossible, for those who do not perform to be good judges of the performance of others. . . . They who are to be judges must also be performers, and they should begin to practice early, though when older they may be spared the execution."

It is plainly the business of our schools, colleges and universities to recognize the existence of many different arts, different modes of thought and expression, to acknowledge that language is only one among these, the most important one perhaps, but not the only one by any means. In order to give our youth a real knowledge of the different arts and their masterpieces our teaching must be practical as well as theoretical. We must put their knowledge upon the basis of technical analysis and synthetic practice.

This is not at all the view which prevails in our places of teaching and learning. The teacher, the professor, who has never done anything but talk about art,

or write about it, is very slow in coming to the idea that he is not doing all that he ought to do. He will tell you that the thought which cannot be formulated in terms of language has no place in the school, or in the university. He protests against all technical exercises and practices. "All that" he says, "belongs to the profession. If you wish to take up art as a profession you must go to the Art School. What we do here is to exchange judgments, and we do that in the terms of language, which are the terms of philosophy." The professor cannot understand that the judgments which he offers in the terms of philosophy are no judgments at all. They are certainly not judgments of art. It is the archæology of art, the history of art, the philosophy of art; it is the abstract, general ideas, suggested by works of art, that he talks about. The technical part of art, which is art itself, — that does not interest him. He has no appreciation of design, in a technical sense, and no appreciation of technical perfection, or achievement. It is enough for him, if the work suggests something of righteousness, truth or beauty. He is satisfied if the motive is unmistakably good. It is one thing, however, to suggest the ideal. It takes very little art to do that. To achieve the ideal, technically, to bring it forth as a tangible and visible reality is quite another matter. That is what art is, not merely suggesting, but fully realizing the ideal, realizing it to the last point of technical perfection. Of that our professor knows nothing, except as he tries, in his talking and writing, to express himself well in the terms of his own art, — the art of Language.

Assuming that our object, in education, is merely to induce right judgment on the part of those whom we undertake to educate, the importance of technical training as a means of getting that right judgment, must be evident. If we go further than that and say that the true education is a preparation for life and life's work, technical training becomes a still more important part of it. What we have to do, in that case, is to give to our pupils technical ability of all kinds, and, with it, the finest possible impulses,—the impulses which come from a real, thorough knowledge of the best work that has been done in the world and the best thought that has been put into it. Thucydides says of the Greeks (in the funeral oration of Pericles): that they had "the singular power of thinking before acting, and of acting too." That is what we want, as the outcome of our teaching, whether it be in the school, in the college or in the university. We do not want an impotent idealism, but a potent one. We want all that idealism means,—discrimination, right judgment, high standards, but more than that, the ability, the power, to achieve our ideals technically. Then we may expect to realize them,—when the philosopher goes to work and the working man becomes a philosopher.

EDITORIAL

A STRIKING instance of the sort of thing against which The Society of Arts and Crafts has to contend is to be found in the following ludicrous advertisement in a recent number of a prominent scientific and building journal: —

"In addition to the great variety of art modeling done by Mr. —— this head of the works superintends installations of art fixings in buildings and sells goods of many designs kept in stock. Models and dies are there made for stamping, illustrating, photo-engraving, advertising signs, ornaments, statuary, ceilings, centers, towers, brackets, medallions, garlands, etc., and metal ceilings, relief signs, letters, metal statuary, composition letters, artistic metal, monuments, and signs for advertising are sold. Mr. —— has had a large experience with some leading firms in Europe and the United States; has erected a large number of statues and has modeled work and directed the placing of it in position in many churches. A beautiful and important execution of this interior work may be seen in the Seminary Chapel at —— where the metal finish of the pillars and capitals, the balcony rails and arch, all of which were made from galvanized sheet steel and zinc, are from designs of Mr. ——'s. The making of all kinds of models, dies and composition work is increasing in this country, and foreign demands for our artistic work in this line are encouraging."

This sounds like opera bouffe, but it accurately reflects the state of mind of a large portion of the

good American public. Doubtless the writer of the advertisement knew well the audience to which he appealed. So naive a *reductio ad absurdum* of the claims of machine-made art is, however, likely to be distinctly useful in making the issue clear to some who are inclined to make truce with those who more plausibly present their machine-made art in competition with the products of genuine handicraft. It is a satisfaction, also, to reflect that the extreme conditions represented by this effusion are far less common than they were.

A sign of much promise in the artistic horizon is the marked improvement during the last ten years of our government architecture, which has involved also an improvement in the quality of the craft work employed in the decoration of these buildings. No more gratifying instance of this advance has occurred than in the recent total renovation of the interior of the White House, which has been admirably carried out by Messrs. McKim, Mead and White. The venerable building during the century of its existence had suffered from repeated tamperings, especially during the last forty years, which had gradually entirely destroyed the original simple dignity of its interior. Some of its rooms have been aptly described as in the Fall River boat and Pullman car styles. Two or three years ago, however, it was threatened with worse disaster. Elaborate plans were made for an enlargement of the structure which would have utterly ruined and vulgarized its exterior. The carrying out of these plans was pre-

vented by timely agitation; and now, not only have the pressing needs for larger and more convenient quarters for the executive offices been met by a new building at the end of the old terraces, which have been uncovered and restored, but the interior of the White House itself — now devoted entirely to the purposes of an official residence — has been reconstructed. The entrance vestibule, and the rooms which open from it have now the dignity and good taste which one likes to associate with the dwelling of the nation's chief magistrate. They are so harmonious that it is difficult to believe that it is not old work uncovered by the removal of the rubbishy accretions of the past half century; but it is all new work, and it is probable that the interior of the White House is now more beautiful than it ever was before. Most of the rooms are chiefly white, but the State dining-room, which has been enlarged, is wainscoted to the ceiling in English oak, with some rich and appropriate carving. The furniture and hangings are in equal good taste. Now that the interior of the White House has been adequately and appropriately finished, it is to be hoped that it can be protected against the vandalism of renovations which hitherto have accompanied nearly every change of administration.

We have said that the right treatment of the White House is an encouraging sign. May we not hope that it will serve as an example of good taste throughout the country, and so stimulate artistic handicraft. H. L. W.

NOTES

In referring to the Lace Industry last month an error was made in giving the number of the new South End House Building, where the Industry will be located after January 20. The correct address of the Neighborhood Building is 638 Harrison Avenue. We take this opportunity to again call the attention of lace owners to the great advantage of being able to have fine lace of all kinds cleansed, repaired or restored in Boston, without the delay and annoyance incident to sending them abroad.

An Arts and Crafts Exhibition is to be given in Syracuse, New York, from March 23 to April 4, under the auspices of the United Crafts, to whom inquiries should be made for particulars.

Entries for the exhibition of the Arts and Crafts Society of Minneapolis close on January 5, and exhibits should be addressed "Arts and Crafts Society, care John C. Barton, 814 Nicollet Avenue, Minneapolis, Minnesota."

The Arts and Crafts Society at Malden, Massachusetts, is planning for an exhibition next spring. Miss Lillian Bickford, 32 Murray Hill Road, is secretary.

An Arts and Crafts Society has recently been organized at Grand Rapids, Michigan, with William H. Elson as President, and Miss Clemence E. Ellis as secretary.

I DO not propose to stop the wheels of enterprise, but only to have them spin more merrily and more sanely. The work of the world would get done easily enough, even if life were an unending holiday, that is, all the work that is worth doing, for, rightly handled, work is the greatest fun of all the fun that is: only you must bring to it good health and high spirit and a love for the beautiful; and the work itself must be worthy, not cheap and nasty stuff, unnecessary toil that one can take no interest in, but sturdy, honest, manly work that you can put your heart into, and do because you have chosen to do it, and would rather do just that particular thing than anything else in the whole round world.

C. Hanford Henderson:
EDUCATION AND THE LARGER LIFE

THE Salesroom of The Society of Arts & Crafts, at No. 14 Somerset Street, Boston, is open daily from nine to five o'clock, and offers an unusual opportunity for the purchase of choice articles for home use as well as for gifts.

Among the things shown at this time are hand-wrought silver, iron and copper; woven rugs, homespun cloths, lace, embroidery, pottery, and glass.

MERRIMAC POTTERY CO.

THE Society of Arts and Crafts, No. 14 Somerset Street, Boston, has a variety of examples of the Merrimac Pottery suitable for holiday and wedding presents. These consist of vases in rich enamels and glazes, and several shapes fitted with founts and shades for lamps.

Among the recent examples of the work of this Pottery are interesting reproductions of old Greek work.

NEWBURYPORT, MASS.

THE CRAFTSMAN

A Monthly Magazine devoted to the interests of

The Arts

fine, decorative and industrial

The Workman

his economic, social and financial condition

The Home

its embellishment and comfort

PRICE, $3 THE YEAR; 25c. THE COPY. SAMPLE COPY MAILED UPON REQUEST. ADDRESS: THE CRAFTSMAN, SYRACUSE, NEW YORK.

THE KEPPEL BOOKLETS

THE FIRST SERIES OF THE KEPPEL BOOKLETS, COMPRISING "CONCERNING THE ETCHINGS OF MR. WHISTLER," "DRY-POINTS BY PAUL HELLEU," "JEAN-FRANÇOIS MILLET, PAINTER-ETCHER," "SIR SEYMOUR HADEN, PAINTER-ETCHER," AND "JOSEPH PENNELL," IS NOW READY ∴ THE SET OF FIVE, ENCLOSED IN A SPECIAL SLIDE CASE, WILL BE SENT, POSTPAID, TO ANY ADDRESS, ON RECEIPT OF TWENTY-FIVE CENTS IN STAMPS

FREDERICK KEPPEL & CO.

20 EAST 16TH STREET

NEW YORK

Please mention HANDICRAFT in answering advertisements

PROTHALAMION
EPITHALAMION

Written by EDMUND SPENSER

These two famous love poems, the one a Spousal Song, the other a Wedding Ode, have held now for four centuries a preëminent place in literature. They marked the high level of lyric poetry even in the lyrical Elizabethan age, and the dozen generations since have brought them no rival.

The volume is a thin imperial quarto printed on unbleached antique hand-made paper from a beautiful font of Italic type. It contains two photogravure illustrations from drawings especially made by Edwin H. Blashfield.

The edition consists of 419 numbered copies of which 400 are for sale. The price is $10.00 net, a copy.

HOUGHTON, MIFFLIN & CO.
4 PARK STREET BOSTON

THE February number of HANDICRAFT will contain an article by Mr. Sylvester Baxter, entitled "Handicraft, and its extension, at Ipswich."

MEANTIME observe that this question of ornamental or architectural art does not mean, as perhaps most people think it does, whether or not a certain amount of ornament or elegance shall be plastered on to a helpless, lifeless article of daily use . . . a house, a cup, a spoon, or what not. The chest and the cup, the house or what not, may be as simple or as rude as you please, or as devoid of what is usually called ornament; but done in the spirit I have told you of, they will inevitably be works of art.

William Morris

The Heintzemann Press, Boston

HANDICRAFT

PUBLISHED MONTHLY BY THE
SOCIETY OF ARTS AND CRAFTS
14 SOMERSET STREET, BOSTON
MASSACHUSETTS VOL. I. NO. XI

FEBRUARY 1903

$1.00 A YEAR 10 CENTS A COPY

WE cannot hope to reform the arts from the outside. Reform in art, as in life, must come from within. To improve our material surroundings it is necessary first to reform our motives and desires. The work of our hands must ever be the result and expression of our essential character.

Charles H. Moore in the ATLANTIC MONTHLY

NEWCOMB POTTERY NEW ORLEANS LOUISIANA. Conducted in the interests of handicraft by the ART DEPARTMENT of NEWCOMB COLLEGE

LAURIN HOVEY MARTIN, *23 Irvington Street, Boston, Mass.* METAL WORK & ENAMELING
Designer and Craftsman *South Kensington Medalist*

J. VAUGHAN DENNETT, *Hingham, Massachusetts* *FURNITURE DESIGNER & CABINET MAKER*

MRS. E. J. WEBER, *Room 9, 48 Boylston St., Boston* *FINE LACES* cleaned, repaired, restored and made over. *Pillow and Point Laces* made to order

WARREN S. KILBURN, *185 Franklin St., Boston* *High-class HALF-TONE & ZINC ENGRAVING* Personal attention given to Book-Plates

MISS PILSBURY AND MISS PATTEN, *PORTRAIT PHOTOGRAPHERS.* Special attention given to photographing children at the studios or in their homes
Studios: 248 BOYLSTON STREET, BOSTON
Telephone: Back Bay, 2533-2

H. M. PLIMPTON & COMPANY solicit orders for the *BINDING OF FINE BOOKS.*
655 ATLANTIC AVENUE, BOSTON

MISS EMMA N. SYLVESTER, *3 Winter St., Room 22, Boston. BEADS and BEAD WORK* Special attention given to antique beaded pieces

Readers will confer a favor by mentioning HANDICRAFT *when writing to advertisers*

LILY GLASS WORKS

184 BOYLSTON STREET, BOSTON

WINDOWS made in stained and crystal glass, for use in churches or houses, from original designs. All work — both in drawing and color — is done by the artist.

Privately Printed Books

We have a variety of **distinctive types and select papers**, especially adapted to the printing of Private Editions

The Heintzemann Press

DEWEY SQUARE, BOSTON

WEDDING GIFTS

FINE OLD FRENCH BRASSES

Interesting for decorative or practical purposes.

Old Lace, Embroidery
Brocade and Porcelain

SAMUEL B. DEAN

16 ARLINGTON STREET, BOSTON

(BAR HARBOR DURING SUMMER)

HANDICRAFT

VOL. I FEBRUARY 1903 NO. XI

ARTHUR A. CAREY, *Editor*

CHARLES ELIOT NORTON, H. LANGFORD WARREN } *Associate Editors*

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR FEBRUARY

HANDICRAFT, AND ITS EXTENSION, AT IPSWICH
Sylvester Baxter

Copyright, 1903, by The Society of Arts and Crafts

Published monthly by The Society of Arts and Crafts, at 14 Somerset Street, Boston, Massachusetts
Annual Subscription, $1.00. Single Copies, Ten Cents
Foreign Subscriptions, $1.25
Checks, money orders, etc., should be made payable to The Society of Arts and Crafts
When a change of address is desired, both the old and the new address should be given
The Editor may be addressed at 50 State Street, Boston
Address all business communications to Frederic Allen Whiting, Secretary, 14 Somerset Street, Boston

Principles of Handicraft

I. Motives. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. Conditions. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. Artistic Co-operation. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. Social Co-operation. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. Results. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

"It is only possible to answer for the final truth of principles, not for the direct success of plans."



From an Ipswich Print, by Arthur W. Dow

HANDICRAFT

VOL. I FEBRUARY 1903 NO. XI

HANDICRAFT, AND ITS EXTENSION, AT IPSWICH

By Sylvester Baxter

One of the most notable phases of the arts-and-crafts movement is that which Mr. Arthur W. Dow is developing at Ipswich in Massachusetts. The character of the town, and the artist's own relation to it, make the scene for these activities a factor of exceptional importance. Ipswich, like Deerfield, has a history that runs back to the early days of New England colonization. Like Deerfield, also, it is the seat of an active historical organization that has done invaluable service in collecting and housing all manner of relics of the past, as well as in preserving the records and traditions of that past. Though seated by the turbulent sea, Ipswich has a history less stormy than that of the tranquil Deerfield valley, where the great tragedy of two centuries ago was enacted. But the life of the little port has been stirred by manifold adventurings upon the ocean, and has been richly marked by their fruits. Both places, in their natural and social character, and in the charm of their environment, have a soil particularly favorable to the growth of the movements that have developed in their midst. In both instances the movement is a growth from within, with the difference that in the Connecticut valley

community it was promoted by the generally refined tastes and cultivated inclinations of a few resident individuals, while in the seacoast town it has come through the leadership of a single person, a native of the place, who, in his training as an artist, has assimilated much of the best teaching of his age and generation, developing his talents along strikingly individual lines, and applying them, not only ideally, but likewise to the common things of everyday life, in ways that make practical activities the best vehicle for ideal strivings.

The peculiar charms of Ipswich have long given it high esteem among artists. The scenery is exceptionally rich in diversified aspects — a beautiful little river winding down from the interior and coursing through the town, where it tumbles abruptly into the tidal reaches that wind through wide salt marshes to the sea. Many quaint old buildings are clustered about the river, and a spacious landscape is spread before the rounded hills that stand on either side — wide marshes veined by many creeks, and relieved from monotony by islands of bosky knolls; white sand-dunes and whiter lines of breakers bordering the ocean that extends to a vast horizon. Then there are bluffs, beaches, bays and inlets, and wild ledges of rock, together with the gentler lines of the great drumlins that particularly individualize the landscape. These are some of the most salient features of the scenery amidst which these activities are set, and which have no unimportant bearing upon them.

A highly important local feature is the old Whipple

house, dating back to the middle of the seventeenth century, and restored by the local historical society with rare fidelity to its original aspect, without and within. It is an admirable type of a museum of local history. Its collections are remarkably rich in the illustration of the old-time handicraft with all manner of products, together with the implements used in their manufacture — many of them very quaint and curious. The student is therefore fortunate in finding an institution of the sort so close at hand.

Ipswich, in the olden time, was celebrated for its lace-making, and the industry was practised well into the middle of the nineteenth century. There are still living in the town several old ladies who preserve their pillows, bobbins, and other implements used in the art, and beautiful specimens of Ipswich-made lace occasionally come to light.

It is a felicitous circumstance that a place so uncommonly attractive in these respects should have produced one of the most originally creative of American artists. Arthur W. Dow is a native of Ipswich, and has always called the place his home. His reputation as a painter has given him a corresponding reputation as a teacher of the ideas represented in his art. These have largely led him in the direction of design, and design applied in practical ways. As a member of the staff at the Pratt Institute in Brooklyn, Mr. Dow has been a winter resident of New York for several years past. But Ipswich has remained his home, and there he has developed a summer school of unusual character.

It might with propriety be termed a normal school, for the several scores of students who are attracted to its sessions of five weeks each year consist very largely of teachers of art attracted to Ipswich from all parts of the United States, and also from various places outside of the country. Its influence is therefore exceptionally widespread. The work is still very largely in its experimental stages, and Mr. Dow would be the last to make any claims as to results achieved. He is therefore undesirous of publicity as to its activities. But the work is so peculiarly interesting, and stands for so much in the movement of the day, that something about what has been done and is doing, together with certain suggestions as to possible outcomes, seems eminently in place here.

A cardinal purpose is to obtain results through first going back to the root of things and thence building up firmly and definitely his artistic fabric along wholly natural lines. While many of the students devote their time to following the precepts of their master in the purely depictive art by which he is best known, and consequently occupy themselves in the study of the fascinating scenery of the neighborhood, many others cultivate their individual bents in the study of this or that handicraft and the development of its artistic possibilities. In this way, among other things, textile art has been taken up and metal-work has been studied. In press-work, typography and illustrative design, a most notable beginning has been made, and next year a small kiln will be built and fictile art will be included, with pottery made from the clays of the neighborhood.

An important method in the procedure at Ipswich is to take the pupil directly to nature at the outset. By this is meant not merely the nature that lies about us, but the nature within us. The student is directed, in the selection and the shaping of his material, along natural lines of development. This statement of the matter may seem somewhat abstruse. In reality the process is very clear and definite. For the student there is a keen delight in working the way onward and upward along lines that have been followed by countless predecessors far back in the past; re-discovering and exploring the old channels by which they have proceeded — channels long since covered up, but which are readily revealed when once the signs that mark them are known. So the student goes back to the primitive beginnings of an art, and is shown how to put himself in place of the ancient worker, so far as possible; doing the thing as it was done in the beginning and, by following the primal instincts for art, to develop his work according to natural indications and without the sophistication that comes with beginning a lesson in the middle. Knowing what we know, we cannot, of course, return to the primitive state of mind and feeling, and hence do things in just that same way, any more than the grown man can return to childhood. But while from our twentieth-century civilization we may not return to the childhood of the race, we can in great measure bring into play the primitive springs of thought, impulse and action that exist in every human being, and so put ourselves *en rapport* with the primitive state of

mind and the primitive view of things, just as the adult can bring himself into sympathetic relations with the child. The teacher thus more intelligently leads the child. And so the pupil in the arts of handicraft is enabled to lead out the child within him and then with its guidance primitively feel the way upward.

In imparting this peculiar direction to his methods Mr. Dow has profited immensely by the friendship of the late Frank Hamilton Cushing, finding invaluable indications in the precept and example of that rarely gifted ethnologist. Mr. Cushing had this faculty of assuming the primitive attitude towards life and art, and he thereby obtained unparalleled results in his science. A handful of dust from the site of an aboriginal dwelling-place — mere dust in the eyes of everybody else — for him would be fraught with wonderful tokens of the past, and from its analysis he would clearly set forth in various ways the modes and conditions of the life that was lived ages before in that place. By scrutinizing and studying an object of primitive handicraft he would follow by most intricate trails back into the past the indications thus given, learning just the processes by which it was made, and then, in reproducing it just as its makers wrought it, he would learn the equivalent of written volumes about an ancient and long-vanished people. In thus developing the work according to primitive indications, no little importance is attached to the value of the subjects, suggestions and materials that lie next at hand. This is what the primitive man does. He takes the things that are found around

his hut or close to his village site, instead of going across the range or beyond the river. He esteems, indeed, objects that are strange, curious or beautiful, brought to him from afar, and often he treasures them exceedingly. And when their use is greater for his purposes than the things that are common about his home, he seeks to possess them and pays large prices in barter. In this way commerce had its beginnings and industries were expanded. But the things nearest by were those with which he was wont to meet his customary wants. The books that lie at hand, always open and ready to be read, are the ones from which we may best learn our lessons. So the pupils at Ipswich are taught to look to the common things around them for carrying out their work — the barks, the roots, the fibers, the reeds, the rushes, the plants, the sticks, stones, clays and sands. The capabilities of these things in divers directions are studied, and in this way much is learned about the technical and artistic possibilities and the natural limitations of the objects the pupils set out to make. No set method is prescribed. Pupils are encouraged to follow their own ideas and develop their work for themselves. Care is taken, however, to indicate whether the ideas be soundly based, or no.

Investigation and experiment in all practicable directions are advised, for the lessons that are thus worked out are of the most value. For instance, the sort of twigs, reeds, fibers, and the like, that are best adapted to the making of baskets are sought for, and in similar ways textile work is developed. For

coloring purposes the native growths are studied as to their possibilities in furnishing dye-stuffs. Primitive man, in decorating his products of handicraft, followed the hints imparted by variations in surface-coloring, given, say, by the different tints formed by the casual juxtapositions of the twigs employed in the weaving of a basket, or of the fibers in textile work. These often suggested forms of animals, men and other objects, and led to the cultivation of the imagination in the illustration of legendary themes, myths, folk-lore, and the like.

Delightful instances of this kind may be seen in the Indian baskets shown at the rooms of the Boston Society of Arts and Crafts, sent for exhibition and sale by the Indian Industries League. The labels attached to these baskets often bear quaintly worded descriptions of the meaning of the designs, these illustrating, it may be, some curious little story or simple conceit.

In basket or textile work the forms suggested by casual discolorations led the primitive worker to choose the more strongly marked twigs or fibers for the purpose of forming designs, and the limitations imposed by the regularity and geometrical character of the stitches in such work caused the development of recurrent designs and the invention of innumerable patterns, as the consequence of such indications. Along similar lines the student at Ipswich is led. The grown pupil, however, cannot well pursue the primitive lines of thought so far. In civilization only the child is capable of such naive procedure. Otherwise, however, it is

quite possible for the modern student to develop his handicraft in primitive ways.

A charming application of this principle to the use of common native materials is shown in rudimentary studies in landscape architecture. Models are constructed by pupils in simulation of marsh or pastoral scenery, studied from the remarkably diversified landscape of the neighborhood, the materials employed being mosses, twigs, stones, earth, and the like, collected close at hand. The effect recalls the miniature gardens that the Japanese love to create. Mr. Dow's intimate studies of Japanese principles in art doubtless have been of great value in this respect. The making of these models is of no little value for the student of landscape painting. It teaches him to get into closer relations with his subject. He informs himself as to landscape anatomy, as he analyzes and brings into varying relations the elements of scenery, and he learns more directly the essential facts as to textures and values. Work of this sort throws much light on problems of composition, color, and other qualities, stimulating the imagination and quickening the perception. It has a value in the training of the landscape-painter similar to that which modeling in clay has for the painter of the figure.

One of the most important lines of study at Ipswich is that of textile handicraft. For the accommodation of his school Mr. Dow has purchased the Emerson house, one of the oldest buildings in the town. The Emerson house stands close to the river at the south end of the stone-arched bridge

that spans the stream some distance below the "old bridge." It is a typical old New England house of the seventeenth century, low-studded, of two stories and with entrance in the middle. Some old-time looms have been set up here and the weaving of rugs proceeds diligently. In the study of textile handicraft, as in other things, the pupil is taken back to primitive beginnings. The beautiful fabrics of the ancient Peruvians, for instance, are examined with reference to the manner of their making as well as to their fine qualities of design and color. The student is encouraged to go to work primitively, and thus find out how weaving was done in its early beginnings. Rude frames are made for the purpose and strung with the warp of the fabric to be woven. Anything that comes handy is taken for this frame — four sticks tied together, it may be; or a picture-stretcher supplies a ready-made contrivance as convenient as anything. On this basis the weaving proceeds, and any design that may suggest itself is worked out. The simple instrumentalities applied by primitive weavers for facilitating the execution of the patterns — say the devices employed by the Zunyi or the Navaho Indians, or by the old Peruvians, are made use of. Some beautiful results in the way of original design are obtained in this experimental work.

Simplicity being desirable in all handicraft beginnings, the color of the fabrics thus far produced has been limited to blue and white — the combination most familiar in old-time work. As the training develops the color may be gradually diversified.

But for present purposes the blue-and-white work offers ample resource. The effects gained are quiet, refined, and correspondingly pleasing; in the way of design there are practically endless opportunities for invention, even with so limited a color-scale. The dyeing is done with indigo as a part of the work conducted on the spot, and excellent results in the way of colored yarns are produced. The yarn used is spun from wool on old-fashioned spinning-wheels.

In the matter of design, common things found near at hand are looked to for suggestions, just as such things are looked to in the choice of materials. This is the way that primitive man developed his decoration, taking his hints from the objects existing round about him, and conventionalizing their forms. Working in this spirit, Mr. Dow has made a willow-tree, that grows beside the river hard by the house, the basis for a design for a blue-and-white rug. Thoroughly conventionalized and adapted to textile requirements, it might be difficult to identify the form that supplied the motive, though the resemblance is clear enough when the name of the beautiful and curiously original pattern is given. This "willow-tree" rug was woven by Miss Harmer, of the Dewey School at Chicago, and also connected with the industrial-art work at Chicago University as a member of the instruction staff. Miss Harmer, with her thorough knowledge of textile handicraft, both technically and artistically, has been of great assistance in the work at Ipswich the past summer. Nothing has been done at Ipswich in the way of

weaving rugs from rags, or remnants of cloth, attention being given solely to working up the wool or cotton, either from its native state, or beginning with yarns already manufactured. Mr. Dow holds that the making of rugs from rags, either by weaving or by the "pulling-through" process, is an excellent method for utilizing, in the production of desirable fabrics, old materials that would otherwise go to waste. But he considers the making of such things from new materials, cutting up for the purpose stuff already manufactured, as economically unjustifiable and leading to a waste of energy.

In advocating the use of materials found next at hand Mr. Dow would not be inclined to dogmatic restrictions. While it is manifest that the plainest lessons are those to be read from familiar things which lie about us, it must be recognized that this is an age very different from that of the periods in which the handicrafts were primitively developed. There is no special virtue resident in a thing merely because it may grow at our door. Something that comes from afar off may serve our purpose much better. In the old days, use was almost exclusively made of domestic materials, not from any principle that called for their employment, but because they were the most convenient to obtain, being abundant and cheap, while materials brought from afar were expensive and scarce. The present age brings all parts of the world together, and the exchange of products between distant lands is one of the greatest factors in the development of our modern civilization — indeed, one of the most beneficent of ten-

dencies — making for the oneness of humankind. It is therefore our duty, both ethical and economic, to make use, so far as may be consistently practicable, of the things brought from afar and well adapted to our use, comfort and enjoyment. We thereby lend our helping hand to our brothers at the ends of the earth, it may be; men who potentially are as truly our brothers as our neighbors are. On the other hand, this does not mean that we should run after things because they are new and strange, and to the neglect of things good and most desirable at home. This tendency has led to economic evils fully as great, though at the same time attended by benefits more or less compensatory. One benefit is to bring men out of the selfish and provincial regard of their own surroundings — their own particular village, their tribe or their nation — as essentially superior to the rest of the world. The great value of the things that lie on every hand is not conferred by the fact that it exists near Us, but because from the homeliest, commonest things, Nature's great lessons of use and beauty may best be studied and practically applied. Hence the weight that is justly attached to them in such experimental handicraft work as that at Ipswich.

Just as there is no special virtue inherent in a thing because it is common and domestic, so there is no special merit in handicraft in and of itself. A product of handicraft may be ugly, just as a machine-made thing may be beautiful. If we deliberately go to work to make a thing by hand, simply because of our faith in the gospel of Handicraft,

when we might get the same thing much better and more cheaply done by machine, we do foolishly, wastefully and wrongfully. Some of our noblest writers and workers for beauty in life and for righteousness guided by beauty, have been wont to rail at the machine as a thing evil of itself. But the machine is a blessing to mankind, despite all the ills it has incidentally wrought. In that light it should be regarded and developed. Properly viewed, the machine is an industrial emancipator. It lightens work and makes its products plentiful and cheap. It takes unto itself toil that is irksome and repetitious, leaving the hand free for the proper work of the hand — that which is creatively interesting, and which gives pleasure in the doing. In the machine, the thing created by man to multiply the work of his hand, the voice of the Divine is heard.

"(Ah little recks the laborer,
How near his work is holding him to God,
The loving Laborer through space and time.)"

And again Whitman says:

"For every man to see to it that he really do something, for every woman too;
To use the hammer and the saw (rip, or cross-cut),
To cultivate a turn for carpentering, plastering, painting,
To work as tailor, tailoress, nurse, hostler, porter,
To invent a little, some thing ingenious, to aid the washing, cooking, cleaning,
And hold it no disgrace to take a hand at them themselves."

The great merit of handicraft is its flexibility. Hence the power that it gives to originate and to make things strong, beautiful and excellent; its training of faculty together with facility; its quickening of perception and with it the mind and the morals. But it is not an end in itself, and when the machine has been brought to do a thing as well as the hands can do it, then for all practical purposes the work should be turned over to the machine, retaining the craft of the hand therein only in so far as shall hold it from losing its cunning for other work. It is difficult to draw the line, at times, between what is handicraft and what is machine-craft. A hand-loom is a machine, for instance, and its advantage over the power-loom lies in the capacity of the weaver who works it to work more flexibly and originatively, and in certain respects to produce fabrics of more substantial and durable quality. In certain other respects the power-loom is superior. The power-loom has long held the primacy, and it will continue to hold it. It is an idle dream to think of returning to the work of the hand-loom in any considerable degree. It may continue to have its place very subordinately in the economy of production. But its chief value in the handicraft movement is educative, disciplinary, directing the attention to proper beginnings and making training in industry more fundamental, more radical in its quality; first going to the root of things, and thence reaching to higher ends.

When Alexander Hamilton wrote his masterly report on manufactures, submitted to Congress in

1791, he described "a vast scene of household manufacturing, which contributes more largely to the supply of the community than could be imagined without having made it an object of particular inquiry." And he went on: "Great quantities of coarse cloths, coatings, serges and flannels, linsey-woolseys; hosiery of wool, cotton and thread; coarse fustians, jeans and muslins; checked and striped cotton and linen goods; bed-ticks, coverlets and counterpanes; tow linens; coarse shirtings, sheetings, toweling and table-linen, and various mixtures of wool and cotton, and of cotton and flax, are made in the household way, and in many instances to an extent not only sufficient for the supply of the families for which they are made, but for sale, and even, in some cases, for exportation. It is computed in a number of districts that two-thirds, three-fourths, and even four-fifths of all the clothing of the inhabitants are made by themselves. The importance of so great a progress as appears to have been made in family manufactures within a few years, both in a moral and political view, renders the fact highly interesting."

In the eleven decades that have passed since then the industrial revolution has been radical. All but an insignificant percentage of this work has passed to the factory. Yet the household industries are still not inconsiderable, and it is even possible that they may come to assume a relatively greater importance, both as handicrafts and otherwise.

An extension of the educational work at Ipswich into the field of practical industry bears out in a

striking manner what has been said about handicraft as not an end in itself. In this instance stress is laid upon the artistic possibilities of machine-production. Experience in a closely allied line of handicraft led Mr. Dow to experiment with the possibilities of the ordinary press in the way of color-prints. Some years ago Mr. Dow had been a pioneer in adapting to our occidental forms of expression the Japanese method of printing in water-colors from blocks of soft wood cut out with a knife. His charming series of prints, "Along Ipswich River," and other subjects, made in this way, have been much in demand and have set an example that has been followed by various talented painters in this country and in Europe. Just as this method was most appropriately termed painting with wood blocks and water-colors, Mr. Dow calls the mechanical process "painting with the printing-press and inks."

A fascinating series of simple color-themes and landscapes, called "The Ipswich Prints," is the result. This work may be called an extension of handicraft. Handiwork prepares the cuts for printing, and though done with an ordinary power-press, the whole process is conducted with such intelligence and artistic feeling, that the machine is informed with a soul, so to speak. The pressman is an artist — both as a pressman and by training in a fine art. In this activity Mr. Dow has the valued coöperation of a fellow native of Ipswich, Mr. Everett Hubbard, who being himself a painter, thus enters into the spirit of the work with uncommonly

fine appreciation of what is aimed at. In making color-print impressions it is ordinarily next to impossible, even in printing-houses of the highest class, to get results satisfactory to the artist, so different are the ideas of the printer and the artistic craftsman as to what constitutes good work. The printer seeks to get an even, uniform and full-bodied distribution of color. The artist, however, as exemplified in these Ipswich prints, produces delicate variations in his surfaces. He thus gets effects of distance, light, atmosphere — all by the simplest means. In these prints it is done by using just the kind of paper best adapted to the particular subject in hand, by nice discrimination in the inking, and by the right adjustment of the impression. To achieve the right results, uncommon judgment is required on the part of the man at the machine. This condition is met to perfection in the work at Ipswich. These prints are made with an excellent little press at Mr. Dow's studio. At present it is run by foot-power. There is no advantage, either artistically or mechanically, in thus utilizing the animal energy of the pressman. Kept up for any length of time it simply fatigues the worker, diverting his energy from following his work. Mr. Dow therefore contemplates the introduction of mechanical motive-power for his press-work.

The text accompanying the prints is likewise printed on the same press. The Ipswich prints are already in demand, both for their remarkable beauty and for their value in educational work — as in supplying good examples of color for schoolroom use,

and in teaching landscape composition. In this modest beginning we have the possibility of an "Ipswich Press" that, in its various developments, both in artistic typography and in graphic art, might rise to a rank with the foremost establishments of the kind.

A similar line of development is indicated for the textile work, should it extend from its present educational aspects to the field of practical industry. Aside from the educational value heretofore indicated, the handloom can never be much more than an interesting plaything, — an industrial toy, as it were. The natural course would be to apply the lessons learned by its help to the vast requirements of modern textile production. Just as the hand-press has led to the power-press, so the handloom at Ipswich should lead to the power-loom. Relieving the weaver of much fatiguing manual toil, the power-loom might be so operated as to leave the worker free to employ the same faculties that give to handicraft its creative character in directing his activity to the production of fabrics of the highest quality, both technically and artistically. To these ends the lessons learned in textile handicraft could be thoroughly applied in the production of goods that might become world-famed for beauty of design and for quality of material and make — restoring, for instance, the fine old native dyes to the place usurped by the discordant analines. Thus, in "The Ipswich Looms," as in "The Ipswich Press," we might see the artist artisan take his true twentieth-century place at the machine, just as in the old-

time periods of his highest development he stood at the work-bench. With an economic leadership worthy of the remarkable artistic guidance whose course we have been glancing at, we might look with confidence to the rise of a strong group of allied industries at Ipswich, coöperatively conducted along the lines developed in their growth. This growth would naturally be plastic and flexible. It might be either in the direction of household industries, revived under improved modern conditions, or in the assembling of the workers in shops where ideal developments of motive-power, comfort, provisions for hygiene, hours of work, compensation, and beauty of surroundings, would obtain. By thus giving to the machine its due recognition, it is conceivable that the arts and crafts of Ipswich might become a powerful factor in the new industrial dispensation that must dawn for the world as our civilization seeks an equilibrium upon the new level established by the era of mechanical production and distribution. With his artistic, social and economic ideals, Mr. Dow is well fitted to take an important part in such a movement.

An Arts and Crafts Exhibition will be held in Milwaukee, from March 23 to April 5. Address Mrs. Martin Sherman, 661 Marshall Street, Milwaukee, Wisconsin.

The Society of Arts & Crafts

conducts at No. 14 Somerset Street (near Beacon) rooms for the exhibition and sale of work designed or executed by members of the Society and approved by its Jury. The Society is in this way demonstrating that, under right conditions, beautiful articles of handicraft can be produced by modern workers. Increasing numbers of intelligent buyers visit the salesroom whenever in search of wedding, Christmas, or other gifts having both intrinsic and artistic value *because* of the craftsman's evident effort to express some thought of beauty in his handiwork.

A cordial invitation to visit the rooms is extended to all who are interested.

The Secretary is in position to arrange for the execution of special orders in a variety of crafts. He will also be pleased to hear from any one unable to visit the rooms who would like to make purchases through correspondence.

THE SOCIETY OF ARTS & CRAFTS

Frederic Allen Whiting, Secretary

No. 14 Somerset Street, Boston, Massachusetts

THE CRAFTSMAN

A Monthly Magazine devoted to the interests of

The Arts

fine, decorative and industrial

The Workman

his economic, social and financial condition

The Home

its embellishment and comfort

To afford the benefits of our magazine to those not already subscribers, we offer a

SIX MONTHS' SUBSCRIPTION FOR $1.00

Price $3.00 the year; 25 cents the copy. Sample copy mailed upon request to THE CRAFTSMAN, Syracuse, New York

NEW subscribers sending *one dollar* for HANDICRAFT before the second volume begins (April 1903) will receive copies from January 1903 to March 1904 inclusive — fifteen copies for the price of twelve; but in order to take advantage of this special offer, it will be necessary to refer to this announcement.

THE SOCIETY OF ARTS & CRAFTS
14 SOMERSET STREET, BOSTON

Garden Pottery

AS it is desirable to have ornamental pots and other accessories of landscape gardening in place early in Spring, it is advisable to place orders during the next two months. Samples may be seen and catalogues obtained at the rooms of the Society of Arts and Crafts, or at

The Merrimac Pottery
NEWBURYPORT, MASS.

A Limited Edition

INSTRUCTIONS

Concerning Erecting of a Library. *By* GABRIEL NAUDÉ. *Translated by* JOHN EVELYN.

THE forthcoming edition of Naudé's Essay, in the series of special books issued from The Riverside Press, presents Evelyn's translation in a form appropriate to the English version, rather than to the French original.

The book is printed on an antique hand-made paper, square 16mo in form, and bound uncut in half leather, with paper sides. Four hundred numbered copies for sale. Price $7.50, *net*.

Descriptive circular upon request.

HOUGHTON, MIFFLIN & CO.
BOSTON AND NEW YORK

THE March number of HANDICRAFT will contain an article by Mr. George Wharton James, on "The Indian Handicrafts."

IN short, we artists are in this position, that we are the representatives of craftsmanship which has become extinct in the production of market wares. Let us therefore do our best to become as good craftsmen as possible; and if we cannot be good craftsmen in one line, let us go down to the next, and find our level in the arts, and be good in that; if we are artists at all, we shall be sure to find out what we can do well, even if we cannot do it easily. Let us educate ourselves to be good workmen at all events, which will give us real sympathy with all that is worth doing in art, make us free of that great corporation of creative power, the work of all ages.

William Morris

The Heintzemann Press, Boston

HANDICRAFT

PUBLISHED MONTHLY BY THE
SOCIETY OF ARTS AND CRAFTS
14 SOMERSET STREET, BOSTON
MASSACHUSETTS VOL. I. NO. XII

MARCH 1903

$1.00 A YEAR 10 CENTS A COPY

LET me say it, that either I have erred in the aim of my whole life, or that the welfare of these lesser arts involves the question of the content and self-respect of all craftsmen.

William Morris

NEWCOMB POTTERY NEW ORLEANS LOUISIANA.

Conducted in the interests of handicraft by the ART DEPARTMENT of NEWCOMB COLLEGE

LAURIN HOVEY MARTIN, *23 Irvington Street, Boston, Mass.* METAL WORK & ENAMELING
PUPILS RECEIVED *South Kensington Medalist*

J. VAUGHAN DENNETT, *Hingham, Massachusetts* *FURNITURE DESIGNER & CABINET MAKER*

MRS. E. J. WEBER, *Room 9, 48 Boylston St., Boston* *FINE LACES* cleaned, repaired, restored and made over. *Pillow and Point Laces* made to order

WARREN S. KILBURN, *185 Franklin St., Boston* *High-class HALF-TONE & ZINC ENGRAVING* Personal attention given to Book-Plates

MISS PILSBURY AND MISS PATTEN, *PORTRAIT PHOTOGRAPHERS.* Special attention given to photographing children at the studios or in their homes
Studios: 248 BOYLSTON STREET, BOSTON
Telephone: Back Bay, 2533-2

H. M. PLIMPTON & COMPANY solicit orders for the *BINDING OF FINE BOOKS.*
655 ATLANTIC AVENUE, BOSTON

MISS EMMA A. SYLVESTER, *3 Winter St., Room 32, Boston. BEADS and BEAD WORK*
Special attention given to antique beaded pieces

Readers will confer a favor by mentioning HANDICRAFT *when writing to advertisers*

LILY GLASS WORKS

184 BOYLSTON STREET, BOSTON

WINDOWS made in stained and crystal glass, for use in churches or houses, from original designs. All work — both in drawing and color — is done by the artist.

Privately Printed Books

We have a variety of **distinctive types and select papers**, especially adapted to the printing of Private Editions

The Heintzemann Press

DEWEY SQUARE, BOSTON

WEDDING GIFTS

FINE OLD FRENCH BRASSES

Interesting for decorative or practical purposes.

Old Lace, Embroidery
Brocade and Porcelain

SAMUEL B. DEAN

16 ARLINGTON STREET, BOSTON

(BAR HARBOR DURING SUMMER)

HANDICRAFT

VOL. I MARCH 1903 NO. XII

ARTHUR A. CAREY, *Editor*

CHARLES ELIOT NORTON, H. LANGFORD WARREN } *Associate Editors*

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors

CONTENTS FOR MARCH

INDIAN HANDICRAFTS

George Wharton James. Illustrated

REVIEW

Copyright, 1903, by The Society of Arts and Crafts

Published monthly by The Society of Arts and Crafts, at 14 Somerset Street, Boston, Massachusetts
Annual Subscription, $1.00. Single Copies, Ten Cents
Foreign Subscriptions, $1.25
Checks, money orders, etc., should be made payable to The Society of Arts and Crafts
When a change of address is desired, both the old and the new address should be given
The Editor may be addressed at 50 State Street, Boston
Address all business communications to Frederic Allen Whiting, Secretary, 14 Somerset Street, Boston

Principles of Handicraft

I. Motives. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. Conditions. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. Artistic Co-operation. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. Social Co-operation. Modern Craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and co-operation.

V. Results. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

"It is only possible to answer for the final truth of principles, not for the direct success of plans."



Navaho Jewelry. Courtesy of Hyde Exploring Expedition, New York.

HANDICRAFT

VOL. I MARCH 1903 NO. XII

INDIAN HANDICRAFTS

By GEORGE WHARTON JAMES

Author of "Indian Basketry," "The Indians of the Painted Desert Region," etc.

THE arts and crafts of the American Indian were, and are, necessarily few and apparently insignificant. Looked upon from the standpoint of our advanced mechanical civilization, they are exceedingly limited. They seem to justify the pitying and scornful attitude most white Americans feel called upon to assume when looking at, or speaking of, the brown American. But both pity and scorn are often the result of ignorance.

As a rule, what the American Indian did he did well; that is, considering his circumstances and conditions. A piece of dress goods made on a perfected loom is wonderful, but far less so, and often far less beautiful, than a Navaho rug made without any other machinery than that fashioned by the rude hands of the aborigine.

But it is when one comes to a study of their baskets that he sees what the untrained aborigine has accomplished. Prior to the coming of the Spaniard, three hundred and fifty years ago, the American had perfected the art. Nowhere else in the world has it been surpassed; in few places equalled. Let the white woman who has scorned the "rude, dirty,

vulgar, brutal, savage woman" take the finest and highest accomplishments of her race in needlework or any other "refined" art and place it side by side with the art manifested in Indian basketry, and she may then, perhaps, begin to see how impertinent was her scorn, how ignorant her contempt.

We are living largely in an age of shoddy. We haven't time to be real, to do things well. We can't afford to do so, because we have to hurry to get rich in order that we may dazzle the world as the Browns and the Joneses and the Robinsons are doing. So that when the women of THIS civilization began to talk about making Indian baskets I openly and loudly laughed at them.

What white woman is there in our hurried, feverish life who would go out and gather the materials she needs and that are best for the purpose; study the times to do this; wander miles over mountains and valleys, by streams and through them, into bogs, marshes and sloughs to procure material for splint and dye; then laboriously prepare with her own hands the splints for use; study the chemical action of the dyes and find only those that are good and permanent; and then sit down several hours a day and work at a basket the shape and design of which she has thought and planned over almost as much as an expectant mother does over her child?

But there are to be found in the ranks and on the outskirts of this slap-dash civilization of ours many earnest, true, seeking souls, who are willing to work, and to whom riches and show and position in society are not the "chief" things; who do want to

listen to the higher self and "be" something more than butterflies. To these the Arts and Crafts movement has forcefully appealed. They have learned, or are humbly learning, that truth and honesty and sincerity and personality and individuality in work do mean something. They can see the joy of soul of the carver of the old doors of Notre Dame, the sculptors of the angels and demons, saints and sinners of many an old cathedral; the sturdy twisters of wrought iron, or the dainty touches of the makers of exquisite pottery. "Work as an expression of life," rather than "Work as a means to get wealth," is their watchword, and the result is a turning back to the simple ways of the old, a filling of the soul with ideas gained from Mother Nature herself.

So I have changed my mind materially about the folly of white women attempting the work of the Indian. It is a good thing, — a far better thing than any of us conceived. It will teach us many things besides the twisting of splints and the blistering of our fingers. It will show us the worth of real work, and reveal the value of the efforts of these simple aborigines. We shall learn that they "felt," — were sentient, poetic, religious. We shall learn that it does not necessarily follow that because we thought the Indian ignorant, dull, stolid, brutal, she was all these things.

So, then, to the work of the Indian basket-weaver, to see what she thought and felt, dreamed and longed after, as her busy fingers twisted the splints into the shapes and designs we are learning to think

so much of. Suffice it to say here that the basket to the uncontaminated Indian meant a work of art, in which hope, aspiration, desire, love, religion, poetry, national pride, mythology, were all more or less interwoven. Hence the work was approached in a spirit as far removed from that of mere commercialism, passing whim or fancy, as it was from that of levity, carelessness, or indifference. There was an earnestness of purpose, a conscientiousness of endeavor in the gathering of the materials, their preparation, their harmoniousness, and then in the shape, the design, the weave, the *tout ensemble*, that made basket-making to the old Indians almost an act of religion. It was a perfect exemplification of the idea suggested by the good poet Herbert: —

> A servant with this clause
> Makes drudgery divine;
> Who sweeps a room as for thy laws,
> Makes that and the action fine.

It is a fact well known to our scientists — ethnologists and botanists — that wherever Indians have been over any ground in a search for basket-making material they have absolutely exhausted it as far as practical experiment could do so. Everything that seemed available has been tried and judged upon its merits,— strength, durability, flexibility, while being woven, attractiveness when completed. Surely it is no small matter for our scientists to declare such thoroughness of exploration.

Then, too, whence obtained she her designs, those attractive patterns that even to the uninformed are

marvellous indications of an art instinct well developed? It was in Nature herself; in the exercise of the faculty of imitation that her best work originated. And to all artists in Nature the true inspiration will be found. The Indian's forms are natural; her designs are natural; her colors are natural; her weaves are natural, with all the perfection added of conscientious art. This at once eliminates the hideous and grotesque in shape, design, color and weave. There are no fanciful forms, impossible designs, glaring, inharmonious colors, inadequate weaves. Simplicity is the keynote. Diversity without end, variety illimitable, effects incalculable, yet all based upon natural simplicity.

In form there never was an Indian basket found that was not natural and artistic, until the aboriginal weavers began to copy something of the white man's. Think of the great variety of shapes and the uses to which they were put, and you will see how versatile were these primitive workers. At birth placed in a cradle modeled after a bird's nest; nurtured in a home built of wattled basketry; playing with toy baskets; carrying water in baskets; eating from a basket plate or bowl; drinking from a round basket; grinding cornmeal or acorn flour in a mortar basket; catching fish in a basket trap; cooking meat, acorn, corn, in a basket; carrying water over the mountains and desert in a *tusjeh* or water basket; carrying foods and other necessaries in a *kathak* or carrying basket; beating the wild seeds into one of these *kathaks* with a basket wand, and winnowing them with a basket fan; sifting the

ground meal with a basket sifter; fencing his little garden with a basket fence; trapping birds with basket twigs, and bears and other game in basket traps. The worth of a woman was largely determined by her skill as a basket-maker, and the standing of a dead chief measured by the number and quality of the baskets burned or used at his funeral. No gift to bride, friend or honored visitor was so much valued as that of a fine basket. Hence it is very hard for a white person, brought up surrounded with all the variety our civilization affords, to conceive the important place the basket held in the mind of the Indian. But now to a survey of a few baskets, and a reading of their designs as given by their own weavers.

Figure 1 is of a beautiful Mono basket bowl, in the possession of which I feel very fortunate. For several years I had been seeking the explanation of the upright figures, the inverted pyramids piled one above another, nine of which appear in this basket. Two years ago I was in Bakersfield, California, and there I found an Indian woman married to a German of superior intelligence. She was his equal in mentality and character and had borne him a large family, each member of which had grown up to do honor to both parents. They were married in the early days of California, long before the white man's higher code of morals was in vogue. Later, when schools and churches were introduced, there came a time when many white men forsook their Indian wives; and when this woman knew of it she went to her husband and said in effect: "Perhaps

you feel as other white men are feeling, now that many more of your people are coming into the valley. Perhaps you want to get rid of me and marry a white woman. I have long loved you faithfully and well, and, as far as I knew, I have been a good wife to you; but, if you wish me to go, I will leave you without a word."

To his honor let it be said, the man was equal to his wife. Clasping her in his arms, he said: "You have been a good wife to me and a good mother to my children, and you shall be my wife so long as we shall live."

This woman was born at the Mission San Gabriel, and her father was one of the principal Indians of the place. When I questioned her, among other designs, as to the meaning of this one, she told me the following: "I can well remember, when I was a little girl, going to the funerals of some of my people. We always buried our dead. At the entrance to the graveyard the medicine man would have two poles erected, and just before the funeral the nearest friends of the dead person would go, taking with them the finest baskets they had as an offering to the dead. These they would place at the foot of the upright poles. After the funeral the Shaman and the people would return to the poles, and there one after another of the baskets would be thrust, or strung, upon the poles, one above another. (The upright designs in Figure 1 show these poles of baskets.) Here they were allowed to remain until the time came for holding the feast of the dead. Then these baskets were taken by the friends of the de-

ceased and burned with much ceremony, while wailings and loud lamentations rent the air. In early times, long before I was born, these baskets were buried in caves and clefts in the rocks with the corpse."

Several baskets have been found in Southern California which had had their bottoms thus rudely spoiled, and until this explanation was offered no one had been able to comprehend why new and valuable baskets were thus mutilated; for, although the discovered baskets were ancient, the injury was evidently done when they were new and in good condition.

Here, then, was an explanation of the design. It is the custom of old people to weave for themselves and friends a burial basket, and to put some symbol or design upon it that shall indicate some thought. Here the old Mono woman wished to have a large and beautiful basket for her husband's burial basket. He was a man of position and influence, and instead of being contented with two poles of baskets she wished to signify his worth by suggesting that at his funeral there should be enough fine baskets to fill *three* poles. The three poles, basket-covered, are three times repeated, and the three pairs of rattlesnake diamonds, under which three human figures are, indicate that three great rattlesnake-charming Shamans, or medicine men, would be asked to the funeral to sing the praises of the deceased. The three sets of steps below the poles are conventionalized steps of a mountain side. These indicate that the funeral was to take place high up

the mountain. Had it to be in the valley, flat bands of colored splints would have indicated it instead of the steps.

This is a basket of great beauty. Of its kind it is perfect. In shape, proportion, weave, harmony of color, finish and design, it is most pleasing. Even a person ignorant of what constitutes a good basket cannot fail to be charmed with this. The weaver made it so with purpose. It is an "outward and visible sign" of the dear love she bore to her husband. When he died, this beautiful basket, when burned or otherwise destroyed, would give forth a beautiful spirit that would accompany him to the "World of Shadows," for these Indians fully believe in an idea somewhat similar to that of the ancient Greeks, which made every tree have its own spirit. They believe that everything — animate or inanimate — has a spirit, which is as real to the spirit of the human being in the other world as the object itself was to the human being while alive. Hence the burning of food, clothing, ornaments, baskets, horses, and the like — a common custom with most Indians at a funeral. They are all supposed to accompany the spirit to the "World of Shadows," there to be useful to the dead as the things themselves were upon the earth.

In this case the wife died before her husband. The basket was found, carefully hidden away among her most cherished possessions. He had worked for the white man down in the San Joaquin Valley. He had met me a year or two previous and had seen the baskets I had purchased, and the high prices I had

paid to one of his neighbors. Taking the basket to one of my friends, he offered it for sale at a price so seemingly exorbitant that my friend wrote before daring to purchase it. I felt inclined to run the risk, however, even without seeing it, and wrote back, "Buy it." When it came into my possession my faith was more than justified. I had secured a rare treasure, and when I learned its full significance its value and charm were tenfold enhanced. For, while I do not believe that its destruction would have been of any benefit to its owner, I do feel that in it is enshrined the spiritual belief and love of its maker. Hence it possesses a sentiment, a sanctity, to me, just as a letter would have which was the last thing written by the penman on earth.

Figure 2 is of a Havasupai basket, in which is woven a number of radiating serpents or watercourses. It stands for both, and both explanations have been given by the weaver who made it. At first these explanations seemed contradictory, but when one understood the thought of the Havasupai (and many other Indians of our Southwest) in regard to water and the serpent, it is a perfectly natural thing that they should be thus associated. They believe that the serpent is the guardian of the springs and watercourses. This, I suppose, comes from one or two things: first, the snake is generally found near the springs and streams of the desert; and, second, the movement of a snake is silent, wavy and long, as is the movement of water. In this fact and this resemblance the Indian sees a close connection between snake and water. Furthermore, when the



Figure 1—Mono Basket with "Rattlesnake" and "Burial Basket Pole" designs.





Figure 2—Havasupai Serpent and Water Basket.
Figure 3—Havasupai Basket.



Figure 4—Havasupai Weaver with Sacred Basket and Water Bottle.



Figure 5—Hopi Weaver at Oraibi.

spring dries up the snake disappears. To him this means that as the snake has withdrawn his care and guardianship the spring has ceased to flow. We know the reverse to be the case, but the Indian believes his own reasoning to be correct.

Now, while the Havasupai has all the water needed down in his cataract cañon home, water is very, very scarce upon the plateaus above, whither they go hunting. This basket was to be used for the purpose of holding sacred meal before a certain shrine when its weaver went there to pray for an abundance of water on the heights of the plateaus at the next hunting.

Another prayer is embodied in the Havasupai design (Figure 3). I met its weaver going out to a shrine some time after a fearful cloudburst had swept down the cañon of the Bluewater and had devastated the fields and homes of the Havasupais. Their cornfields, patches of melons, chilli, beans and squash had been swept away, and for a time they were in great distress. It required a good deal of coaxing to get the explanation of the design, but at length the story came out: —

"I go ask Those Above be good to Havasupais. Little while ago big Hackataia [this is the name given to a storm, a roaring noise, as of a rapid in a river, a tornado, a cloudburst, and also to the *spirit* which animates the storm] come down Havasu and sweep away all my corn, and beans, and melonsin, and onionsin. My thapala [peach] trees get 'em broke and some go heap dead pretty quick. My husband, me, my little gels, my little boys, go

heap hungry. I go tell 'em Those Above no send 'em Hackataia any more. I tell 'em keep Hackataia way up on hilltop, and no let 'em come Chich-i-mi-mi [cañon]."

In other words, the basket itself symbolized a prayer. The black center with the small protruding figures represent the great central or parent tornado from which all the smaller tornadoes come. To this the prayer is offered, or rather to the spirit of it which controls and guides it. The wavy design of the next circle represents the cañon and plateau region in which this woman lived. It will be seen that it is free from any mark or design except the plateaus and cañons. This is her prayer: "May we be free from Hackataia in both plateau and cañon." Then, lest her petition ask too much, she made a second circle on which the inverted pyramid, representing the tornado, Hackataia, is shown on the nether edge of each cañon. This completes the prayer, somewhat as follows: "Yet if I have asked more than I should, I beg that you keep Hackataia on top of the plateaus, make him jump over the cañons [as shown in the design], so that he cannot destroy our fields, that we may have corn and melons and peaches and beans."

Figure 4 is of another Havasupai basket, showing also its weaver. She is the daughter of my friend Wa-lu-tha-ma, and wife of La-no-man, the most intelligent of the young men of the tribe. I was her father's guest when this basket was being made. It was to be used at a dance her father was arranging for, in order that the springs in a certain region

would flow abundantly, so that his sheep, horses and cattle might have water to drink.

The basket bottle to the left is an Esuwa. This is made of twined willows, so closely woven that it will hold water. In order, however, to make it more secure, it is afterwards covered with a coating of pinion gum.

Figure 5 shows a Hopi weaver of Oraibi at work on a willow splint basket. This species of work more nearly approximates to the ordinary willow work of civilization than any other basketry. The twigs are dyed in brilliant aniline colors and then worked out into a bewildering diversity of designs. Some contain clouds and lightning zigzags; others birds, butterflies, bears, beasts of all kinds, and especially the dragon-fly; still others the masks of their katchinas or lesser divinities.

Of these katchinas much might be written. They are ancient ancestral representatives of certain Hopi clans who, as spirits of the dead, are endowed with powers to aid the living members of the clan in material ways. The clans, therefore, pray to them that these material blessings may be given. "It is an almost universal idea of primitive man," says Fewkes, "that prayers should be addressed to personations of the beings worshipped. In the carrying out of this conception men personate the katchinas, wearing masks and dressing in the costumes characteristic of these beings. These personations represent to the Hopi mind their idea of the appearance of these katchinas or clan ancients. The spirit beings represented in these personations ap-

pear at certain times in the pueblo, dancing before spectators, receiving prayer for needed blessings, as rain and good crops."

The katchinas are supposed to come to the earth from the underworld in February and remain until July, when they say farewell. Hence there are two specific times which dramatically celebrate the arrival and departure of the katchinas. The former of these times is called by the Hopi *Powamû*, and the latter *Niman*. At these festivals, or merry dances, certain members of the participating clans wear masks representing the katchinas, hence katchina masks are often to be found in Hopi houses when one is privileged to see the treasures stored away. In order to instruct the children in the many katchinas of the Hopi pantheon, *tihûs*, or dolls, are made in imitation of the ancestral supernal beings, and these quaint and curious toys are eagerly sought after by those interested in Indian life and thought. Dr. Fewkes has in his private collection over two hundred and fifty different katchina tihûs, and in the Field Columbian Museum there is an even larger collection.

To use in the katchina dances these katchina baskets are made, and if one were to start in to make a collection of all the katchina baskets of the Hopi, he could look forward to possessing, in time, as large a number as Dr. Fewkes has of katchina dolls.

Of Indian blanketry the short limits of this article will permit me to say but little. It is a subject, however, that is worthy extended study and thought, for the nature-loving Navaho puts much into her

blanket. She is the weaver, though with the neighboring Hopi it is the men who weave. When one considers the primitive loom of the Navaho, her achievements as a weaver become little less than marvellous.

The frame is made of four cottonwood or cedar poles cut from the trees that line the nearest stream or grow in the mountain forests. Two of these are forked for uprights, and the cross beams are lashed to them above and below. Sometimes the lower beam is dispensed with, and wooden pegs driven into the earth are used instead. The frame ready, the warp is arranged on beams, which are lashed to the top and bottom of the frame by means of a rawhide or horsehair riata (our Western word "lariat" is merely a corruption of *la riata*). Thus the warp is made tight and is ready for the nimble fingers of the weaver. Her shuttles are pieces of smooth, round stick upon the ends of which she had wound her yarn, or even the small balls of yarn are made to serve this purpose. By her side is a rude wooden comb with which she strikes a few stitches into place, but when she wishes to wedge the yarn of a complete row — from side to side — of weaving, she uses for the purpose a flat, broad stick, one edge of which is sharpened almost to knife-like keenness. This is the "batten." With the design in her brain her busy and skilful fingers produce the pattern as she desires it, there being no sketch from which she may copy. In weaving a blanket of intricate pattern and many colors the weaver finds it easier to open the few warp threads

needed with her fingers and then thrust between them the small balls of yarn, rather than bother with a shuttle, no matter how simple.

While the subject has not been investigated as extensively as that of basketry designs, I am convinced by what has been adduced that the Navaho weaver incorporates as much in the designs of her blankets as the basket-weavers do. This is a field for later study, from which interesting discoveries will ultimately come.

Primitive peoples at an early date felt the desire for personal adornment. With the Navaho this found expression in painting the body with various colored ochres or clays, in fashioning garments out of the skins of animals, in wearing head-dresses and other fantastic ornaments made from feathers, and in necklaces, bracelets, anklets, and wristlets made of small flint arrow-points, or of the dried seeds of juniper, pinion, and other plants, or of bones. Later they secured beads of shell, turquoise, and coral by barter.

But nearly all this primitive decoration received a rude shock of displacement when the Mexican colonist came upon the scene, with his iron, copper, and silver adornments glittering in the sunlight. From coveting, the Navaho took to possessing by fair means or foul. He would barter his skins or other native possessions for the precious metals, using brass and copper for the making of ornaments, and iron for tipping his arrows. Silver, however, has never lost its charm for him. The Mexican vaquero, trapped out in the glittering metal,

has ever been his ideal of personal adornment, and he retains it to this day. Silver is the only coin they care to accept, though the better educated now know the superior value of gold.

There are some clever, skilful silversmiths among them — peshlikais, as they call themselves. In crucibles of their own manufacture they melt the precious metal, using a crude and primitive blast furnace, with charcoal as fuel, and the molten silver is then poured into moulds which they have shaped out of sandstone or other rock. They understand the art of uniting two pieces of metal together, for many of their ornaments are hollow and globular, originally made in two parts and then joined. Scarcely a man or woman of any standing in the tribe does not possess a home-manufactured necklace of silver beads or articles of some design, — a finger ring or two, one or more bracelets, and sometimes a pair of ear pendants. Above all they covet the belt with large silver disks. Each of these disks is made of two or more silver dollars, melted and run into a flat mould. This thick sheet is then hammered out to the required size and shape, which is either oval or circular, and chased with small tools. The border is generally filleted and the edges scalloped. When finished each disk has a value of twice its original cost in coin silver. Sometimes a belt will contain eight or nine disks and a buckle, which cannot be bought for less than thirty-six to forty dollars. This, too, is actual cost price. If the Navaho doesn't care to part with it an extra five or ten dollars, or even more, is required to induce him to let it go.

In addition to these objects of personal adornment, many of the more wealthy have silver bridles. The bridle itself is made of leather or woven horsehair, and then the silver strips and bars, artistically chased and decorated, are placed and fastened on the headstall.

Silver buttons of pretty and tasty design are commonly used on gaiters and moccasins. These are made from beaten coins, twenty-five and fifty cent pieces, and the obverse side is often found in its original state as stamped in the United States or Mexican mint.

The bracelets are of various designs, sometimes simple round circlets; at other times the silver is triangular, but the most common shape is a flat band, on the outer side of which chasings and gravings are made. These bracelets are made so that they can be slipped sideways over the wrist. These and all the other articles mentioned are as much worn by women as men.

The finger rings are often adorned with a rude setting of turquoise or garnet. The former is found in various parts of New Mexico, and on their reservation they dig garnets, spinel rubies, jacinths, peridots, opals, smoky topaz, and crystal spar in large quantities. From the Petrified Forest they obtain jasper, carnelian, chalcedony, agate, and amethyst. All these objects are rudely polished and shaped, and used on rings, ear pendants, or necklaces.

It has been stated by some writers that the Navaho is exceedingly superstitious about making or allow-

ing to be made any representation of a snake, and that on one occasion a silversmith who offended by beginning to make a bracelet of rattlesnake design was cruelly beaten, his workshop demolished, and the hated emblem destroyed. This may be true, but I have ridden all over the Navaho reservation wearing both a rattlesnake ring and bracelet, and have had several made for me, on different parts of the reservation, by different peshlikais. I am now wearing a ring of rattlesnake design made by a Navaho silversmith and given to me with this thought, as explained to me by the donor: "The snake watches and guards for us our springs and watercourses. Water is the most precious thing we possess in the desert. I make for you this ring in the form of a snake, that the power that guards our most precious thing may always guard you."

I wore this ring, when, last February, I was bitten by a rattlesnake in Phœnix, Arizona. After a sharp conflict with the deadly poison I recovered and am now practically as well as ever. But at the Hopi Snake Dance, which I visited in September, my peshlikai friend sent another friend to see me.

"Did you wear the *klish* ring when you were bitten?" he asked.

"Yes," was my reply.

"Then I was to tell you," said he, "that it was owing to that fact that you recovered so quickly. Had you not worn it you would have been heap dead, pretty quick."

And of course I believed him.

DR. HENDERSON'S "EDUCATION AND THE LARGER LIFE"

In "Education and the Larger Life," Dr. Henderson has sounded a true note of inspiration for all who are interested in the better development of human life and the evolution of conditions wherein we may hope to realize something of the social dream of the prophets. Dr. Henderson considers education not as a mere matter of the schools, but as a life problem, one, it is true, wherein the best schools and the best teachers play an important part, but where the organic whole is the real end in view, and when every circumstance of the education is entered upon with a distinct purpose of developing the best that is in the individual; a process of development rather than of acquirement, and moreover, one in which the student will cultivate a deeper love for the educational process, his work and life itself. To craftsmen and those interested in the higher social principles which are beginning to so permeate our society, this book will appeal with especial force.

Dr. Henderson offers no short cut to education, but would so broaden and deepen the process as to render it of even greater power in modern life.

F. W. P.

(Education and the Larger Life: C. Hanford Henderson. Houghton, Mifflin & Company, Boston. $1.30 net.)

THE FIRST YEAR OF HANDICRAFT

CAN soon be supplied in a variety of bindings at various prices. Further particulars will be given upon request. If it is desired to have the advertisements bound in, directions to that effect should accompany the order, otherwise they will be omitted, making a volume of about 290 pages.

THE SOCIETY OF ARTS & CRAFTS
14 SOMERSET STREET, BOSTON

Garden Pottery

AS it is desirable to have ornamental pots and other accessories of landscape gardening in place early in Spring, it is advisable to place orders during the next two months. Samples may be seen and catalogues obtained at the rooms of the Society of Arts and Crafts, or at

The Merrimac Pottery
NEWBURYPORT, MASS.

TWO BOOKS IN ONE

THIRD EDITION TENTH THOUSAND

Indian Basketry

and

How to Make Indian and other Baskets

By GEORGE WHARTON JAMES, *Author of* "In and Around the Grand Canyon of the Colorado River in Arizona"; "The Indians of the Painted Desert Region," etc., etc.

With upwards of 600 *Illustrations.*
Cloth 8*vo.* $2.50, *Net. Postage*, 25*c. extra.*

THIS comprehensive work is not only a *vade mecum* on Indian Basketry, but the new edition contains a full and exhaustive treatise on *The Art of Basket Making*, and how to teach the art to children and others. Every form of weave and stitch is fully analysed and clearly explained, so that without any other instructor the tyro may successfully learn the art.

HOW TO MAKE INDIAN AND OTHER BASKETS

is also published separately. It has over 130 pages, and 220 beautiful illustrations, many of them from photographs especially made for this work by George Wharton James.

Cloth 8 *vo.* $1.00, *Net.* *Postage*, 12*c. extra.*

THE BASKET FRATERNITY

is a society of "Lovers of Indian Baskets and other Good Things," organized by George Wharton James. It will publish a quarterly bulletin entitled "*The Basket*," which will be full of illustrated material of great interest. The fraternity fee is $1.00 per year. Send for circular and enclose your fee, and you will receive a copy of "*How to Make Indian and Other Baskets*" (in paper), which is the first bulletin. If desired in cloth binding, send 50 cents extra.

For the books named above or further information respecting the Basket Fraternity, address

THE BASKET FRATERNITY

STATION A, PASADENA, CALIFORNIA

THE CRAFTSMAN

A Monthly Magazine devoted to the interests of

The Arts

fine, decorative and industrial

The Workman

his economic, social and financial condition

The Home

its embellishment and comfort

To afford the benefits of our magazine to those not already subscribers, we offer a

SIX MONTHS' SUBSCRIPTION FOR $1.00

Price $3.00 the year; 25 cents the copy. Sample copy mailed upon request to THE CRAFTSMAN, Syracuse, New York

THE first year of HANDICRAFT ends with this number. It is hoped that the many readers whose subscriptions expire with this issue will show their appreciation by sending in their renewals without delay.

THERE can hardly be any complete division of labor between the designer and the manual worker in handicrafts without disastrous results. The designer who is not a craftsman not only lacks the practical basis of apprehension that is needful, but he becomes sophisticated, and too much affects design. The craftsman must be, for the most part, himself the designer; but he must be imbued with the spirit of his craft, and have regard to it primarily. If he think too much of design, and strive for novelty, he will surely go wrong.

Charles H. Moore in THE ATLANTIC MONTHLY

BOSTON PUBLIC LIBRARY
3 9999 08611 255 2